

INTER

9

262

200

216

212

118

304

120

302

270

250

16

252

250

62

104

224

98

94

90

110

20

284

274

69

318

318

156

152

68

153

152

233

232

69

234

157

156

152

233

232

152

156

318

152

234

318

153

232

68

68

68

68

57

21

00

21

41

65

INDIANS
OF THE
AMERICAN
WEST



Mitcheline Beauchemin



songs of the eskimo

aii aii

*I think over again my small adventures
When with the wind I drifted in my kayak
And thought I was in danger
My fears
Those small ones that seemed so big
For all the vital things
I had to get and to reach
And yet there is only one great thing
The only thing
To live to see the great day that dawns
And the light that fills the world.*

aii aii

*I walked on the ice of the sea
Wondering I heard
The song of the sea
And the great sighing
Of new formed ice
Go then go
Strength of soul
Brings health
To the place of feasting*

aii aii

*The Great sea has set me in motion
Set me adrift
And I move as a weed in the river
The Arch of sky
And mightiness of storms
Encompasses me
And I am left
Trembling with joy.*

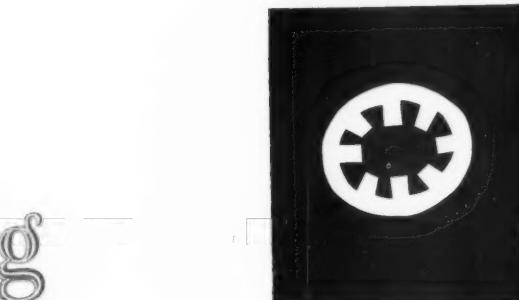
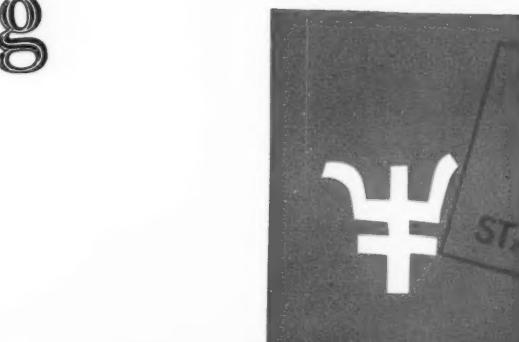
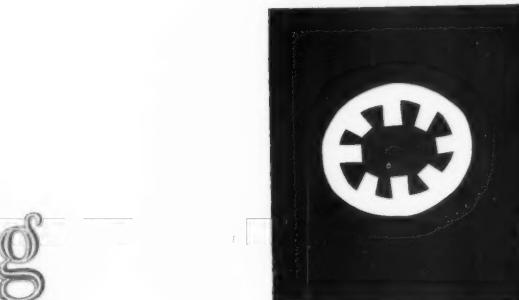
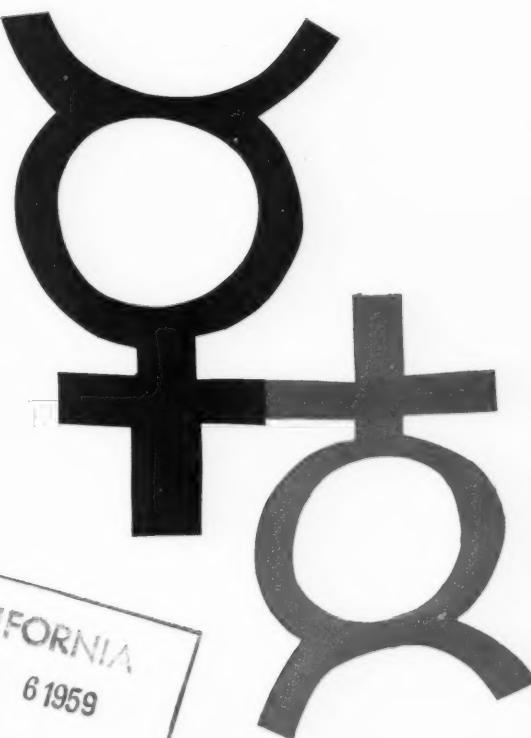
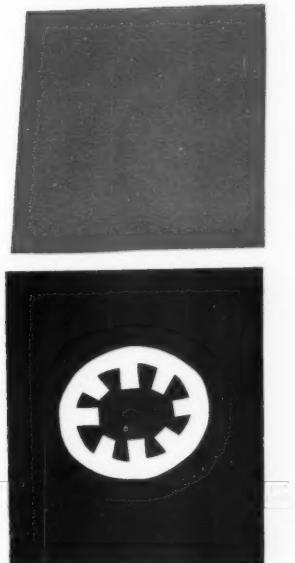
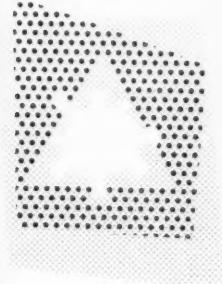
aii aii

*I return to my little song
And patiently I sing it
Above fishing poles in the ice
Else I too quickly tire
When fishing upstream
When the wind blows cold
Where I stand shivering
Not giving myself time to wait for them
I go home saying
It was the fish that failed - upstream.*

As Translated by Tegoodligak,
SOUTH BAFFIN ISLAND

Hudson's Bay Company.
INCORPORATED 2nd MAY 1670

H
H
g
g



These are the various symbols for Mercury dating from the 14th century. This is one example of the countless ways

in which man has used the symbol for visual communication

Symbols are associated with almost every form in which man endeavours to express himself and his world

Look for the symbol of good design. National Industrial Design Council, Ottawa, Ontario



Hallendy

EATON'S OF CANADA

Looks to the Future!

WITH A SENSITIVE FINGER ON THE PULSE-BEAT OF THE NATION, EATON'S GROWS ALONG WITH CANADA, REFLECTING HER VITALITY, SHARING THE VISION OF A BRIGHT CANADIAN FUTURE. YOU'LL FIND THE EATON IMPRINT IN EVERY ENTERPRISING PART OF CANADA—OFFERING UP-TO-DATE SERVICE FOR YOUR MODERN SHOPPING CONVENIENCE

Artistica

68 Westminster Avenue North, Montreal West

*Reproductions
Cards*

*Ask for them at your nearest gallery,
bookstore or art dealer*

ARTISTS' MATERIALS
WINSOR & NEWTON

STUDENTS' OILS & WATER COLORS

GRUMBACHER OIL COLORS &
PASTELS

SHIVA OIL COLORS

TEMPERA & CASEIN COLORS

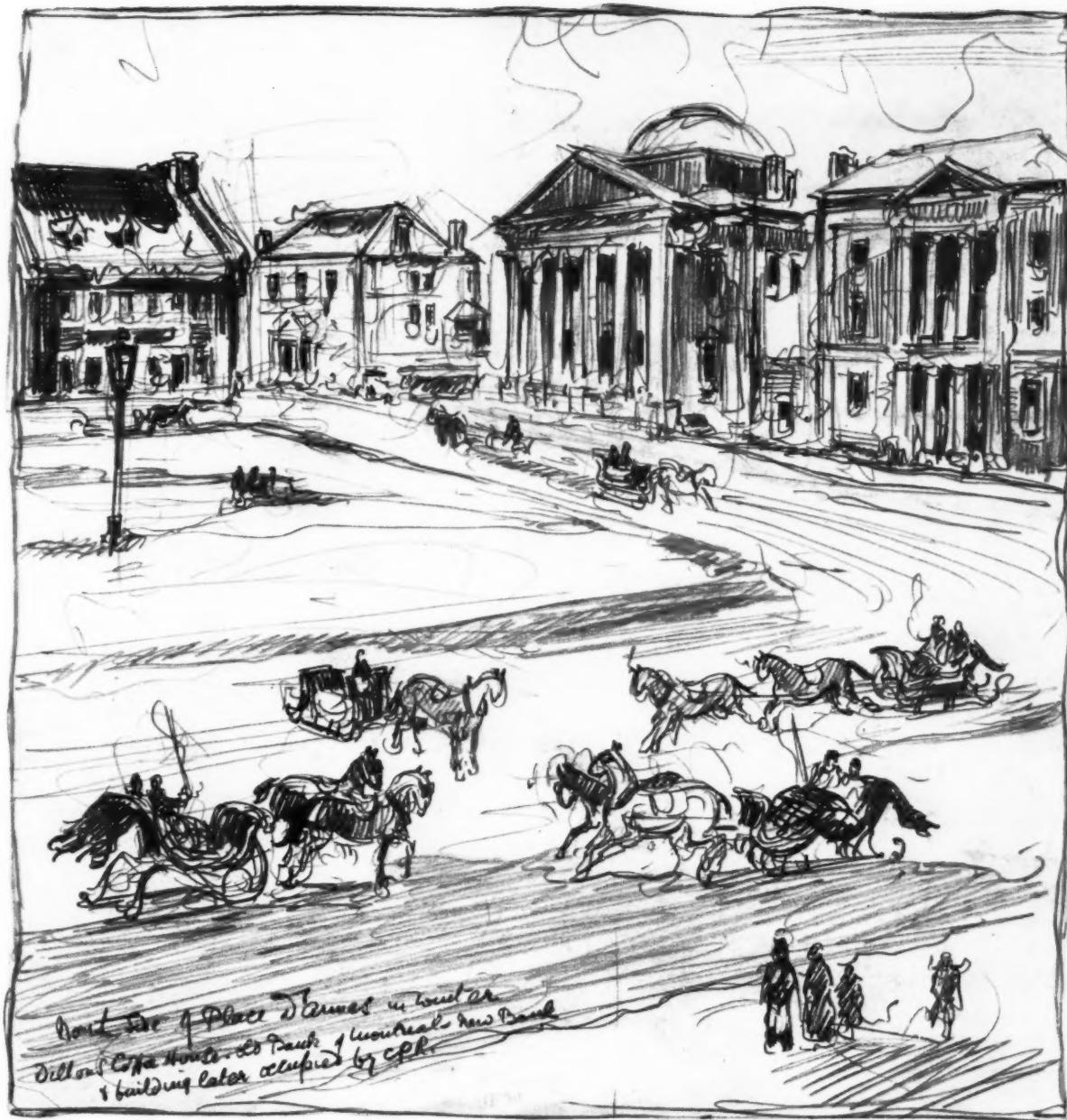
A Complete Line for the Artist!



1387 ST. CATHERINE STREET WEST, MONTREAL

VI. 2-4412

VI. 2-4413



Front side of Place d'Armes in winter
Dillon Cope House, old Bank of Montreal's new Bank
& building later occupied by C.P.R.

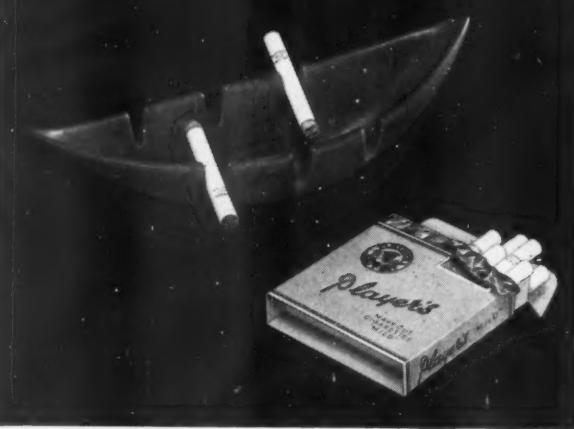
The charm of Place d'Armes, Montreal, of a century ago, with the Bank of Montreal's Head Office in the centre background, is seen in this casual pencil sketch by the late Charles W. Simpson, R.C.A., who composed it from old prints of the period.



BANK OF MONTREAL . . . Canada's First Bank

WORKING WITH CANADIANS IN EVERY WALK OF LIFE SINCE 1817

Player's Please



THE
MILDEST BEST-TASTING
CIGARETTE

CATALOGUE AVAILABLE 50¢



"PHONE FISHER FIRST"
UN. 6-7223

Do yourself
a favour—
be a
"Two-Account"
saver

**THE ROYAL BANK
OF CANADA**

Canada's Largest Bank

**R THOMAS
FISHER
LIMITED**
1218 DRUMMOND ST. MONTREAL, 25
ARTISTS' MATERIALS
COMMERCIAL ARTISTS' SUPPLIES
ARCHITECTURAL AND
DRAFTING SUPPLIES

Gimpel Fils

50 SOUTH MOLTON STREET
LONDON, W. 1.

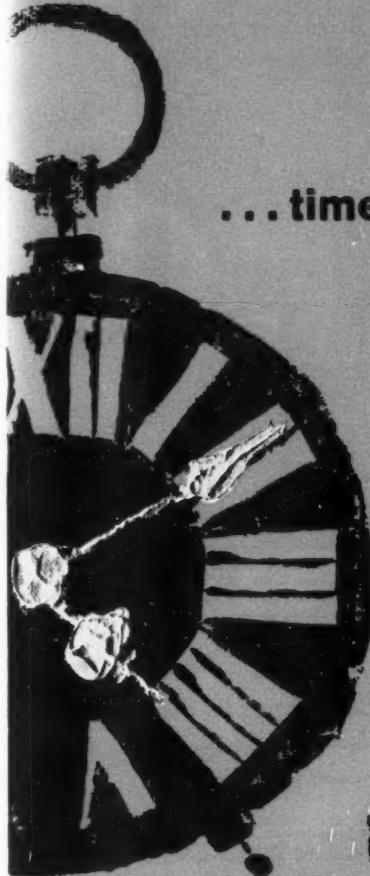
Telephone: MAYFAIR 3720

Leading Contemporary British Painters & Sculptors
French XIXth & XXth Century Paintings

Sculpture by: K. Armitage,
L. Chadwick, B. Hepworth, H. Moore,
L. T. Thornton, B. Meadows.

Paintings by: L. le Brocq, Alan Davie, Sam Francis, Hamilton Fraser, W. Gear, H. Hartung, P. Lanyon, John Levee, Ben Nicholson, J. P. Riopelle, G. Sutherland, P. Soulages.

2 to 4 hours



... time



HERE ARE ARTISTS' FINDINGS

- Spreads evenly—brush or knife
- Smooth—uniform
- Not gummy or sticky
- Cuts cleanly—no "strings"

controlled drying

M. G. WHITE . . . a quick-drying white for underpainting, direct painting, impasto and mixing; and you control drying time. In 2 to 4 hours paintings are dry enough to touch.



controlled textures

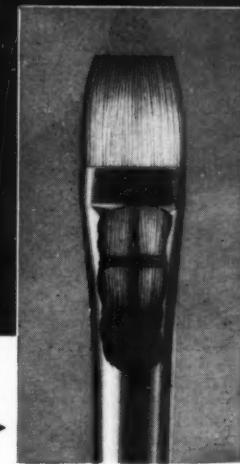
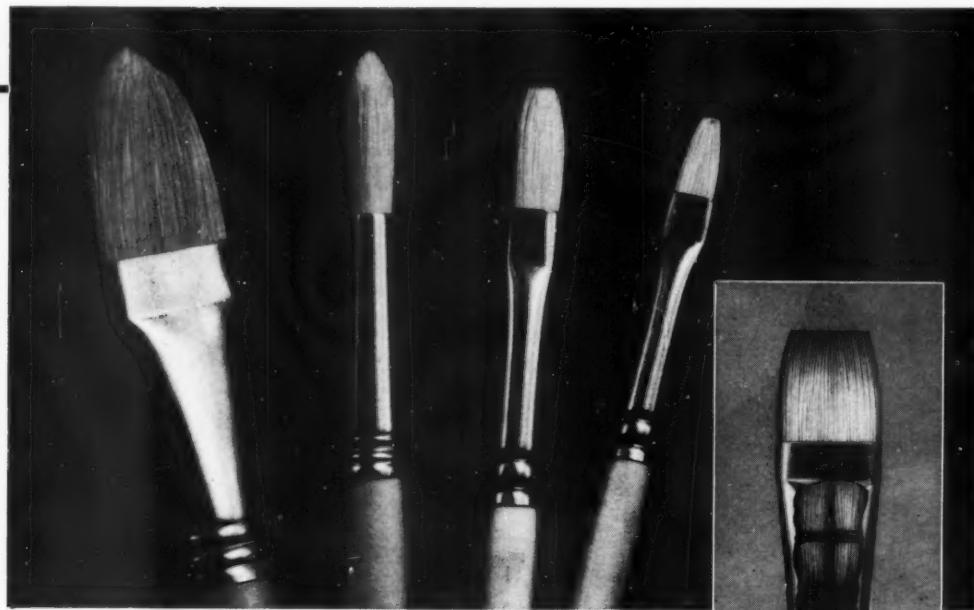
This carefully formulated advanced concept of oil color white permits the artist, by means of admixture with other oil color whites, oil colors, or mediums, to control the drying of colors *without the use of driers*; and to achieve any desired texture. M. G. WHITE permits a wide range of techniques from quick-drying thinly applied color to quick-drying impasto done with knife or brush.

large tube
1½" x 6"
\$1.65
Each



Ask your dealer for M. G. White Techniques Brochure

Why REEVES interlocked brushes are better...



Every bristle is permanently interlocked!

Plus these outstanding features:

- Finest selected bristles
- Will not spread
- Natural curved tips
- Longer wearing

REEVES INTERLOCKED BRUSHES

Series 711 Medium Length Bristle
Series 712 Full Length Bristle
Series 119 Filbert Shape
Series 103 Pointed Shape

Write for FREE, 101 page illustrated catalogue

A stage of production showing how naturally curved bristles are carefully grouped and bound to ensure permanent interlocking of tips.

**GUARANTEED
Satisfactory or
money refunded**

Ask for interlocked brushes at
your Dealer, or write direct to
REEVES

S I N C E 1 7 6 6



R E E V E S

16 APEX ROAD

TORONTO 19

National Gallery Travelling Exhibitions 1959-1960

Unless otherwise indicated exhibitions are available from 1 September 1959, until 31 May 1960. The following list should be regarded as provisional as exhibitions are subject to cancellation from time to time. Full information and details regarding the number of works, rental fees

and booking dates will be mailed to galleries, circuits and exhibiting centres across Canada on or about 15 April 1959. Please note that circuit exhibitions must be booked by at least four centres in a given area in order to maintain minimum rental fees.

"A" GALLERIES

- European Realism – a selection from the Estorick Collection
The Life of Christ – prints from the Rosenwald Collection,
National Gallery, Washington
Portraits of Greatness – photographs by Yousuf Karsh
(February 1960 – February 1961)
West Coast Artists – a selection from the
San Francisco Annual 1958
Canadian Portraits of the 18th and 19th Centuries from the
collection of the Museum of the Province of Quebec
and other sources

CENTRAL AND EASTERN CANADA "A" AND "B" GALLERIES

- Massey Medals for Architecture
Religious Subjects in Modern Graphic Art
(December 1959 – May 1960)
African Sculpture from the Segy Gallery, New York
Folk Painters of the Canadian West (January – June 1960)
The Baroque Illusion – Stage Designs 1650–1850
(September 1959 – January 1960)

WESTERN CANADA "A" AND "B" GALLERIES

- British Print-making 1600–1950*
The Third Biennial of Canadian Art
Goya – The Disasters of War*
Folk Painters of the Canadian West
(September – December 1959)

THE MARITIME ART ASSOCIATION

- Carceri d'Invenzione of Piranesi (January – May 1960)*

Canadian Artists Series II

- Figure Studies of the 19th and 20th Centuries
(reproductions of drawings)

QUEBEC ART CENTRES

- The Group of Seven and After*
Carceri d'Invenzione of Piranesi*
(September – December 1959)
Contemporary Art of Europe and America (reproductions)

NORTHERN ONTARIO ART ASSOCIATION

- To be announced

WESTERN ONTARIO REGIONAL CIRCUIT

- Sketches and Small Paintings by Canadian Artists
of the 19th and 20th Centuries*

QUEEN'S ART CIRCUIT

- A selection from the Vollard Suite of Picasso*
Serigraphs by Montreal Artists*
Canadian Artists Series III

WESTERN CANADA ART CIRCUIT

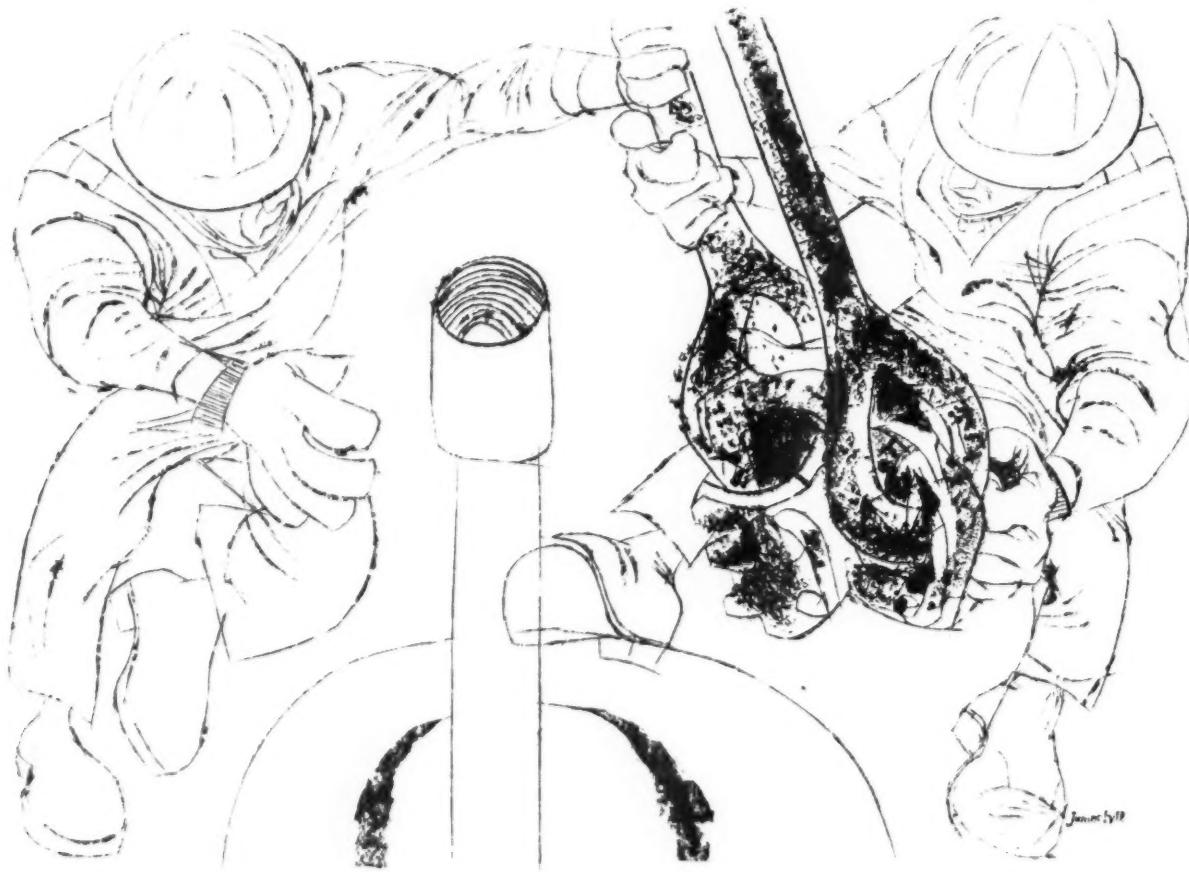
- Art Exhibition Posters from Paris
The Postwar Church in Germany
Early Sculpture of Quebec (photographs with text)
African Paintings from Northern Rhodesia
(January 1960 – January 1961)
Canadian Artists in Their Studios
Unesco Reproductions of Water Colours
Egyptian Wall Paintings (reproductions)

*from the collection of the National Gallery of Canada

Please address all communications to Richard B. Simmins, Director, Exhibition Extension Services,
The National Gallery of Canada, Ottawa

The precision and rhythm that can exist between man and his working equipment is well exemplified in this drawing. Its creation as cover for an industrial magazine exemplifies the tangible relationship which exists between artist and industry, and industry and art.

DRAWING BY JAMES HILL



FROM THE IMPERIAL OIL REVIEW

The Imperial Oil Review is published to interpret broadly for its readers the relationship of the oil industry to Canadian life. It is of particular interest to teachers and is available on request.

CANADIAN ART

Volume XVI. No. 1

February 1959



The cover design is a tapestry by Micheline Beauchemin who was born in Longueuil in 1930. She studied at the École des Beaux-Arts in Montreal and in Paris where she was awarded first prize for stained glass. In 1953 she travelled in Europe and North Africa. While in Greece she began making tapestries, and in Chartres made a stained-glass window which was exhibited with one of her tapestries in 1954 at the Palais des Beaux-Arts and in 1955 at the Maison Canadienne of the Cité Universitaire in Paris. She returned to Canada in 1957 and participated in the First National Fine Crafts Exhibition. In 1958 two of her tapestries were shown in the Canadian Pavilion at Brussels.

Contents

A Montreal Connoisseur and Benefactor by Paul Dumas	10
Academies of Art in Transition by Charles Comfort	20
Mistra par Micheline Beauchemin	24
The Canada Foundation by Walter Herbert	29
Conflicts in Canadian Art by Clare Bice	30
ACID by Henry Finkel	36
Recent Acquisitions by Canadian Galleries and Museums	
Hart House, University of Toronto	40
The Norman Mackenzie Art Gallery, Regina	40
Winnipeg Art Gallery	41
Edmonton Art Gallery	41
The New Brunswick Museum, Saint John	41
Art Gallery of Hamilton	42
The Museum of the Province of Quebec	43
The Montreal Museum of Fine Arts	44
The Art Gallery of Toronto	46
The National Gallery of Canada	49
Town's Mural for the Saunders-St Lawrence Generating Station by Pearl McCarthy	52
Jean Chauvin, F.R.S.C., 1895-1958	54
Coast to Coast in Art	55
The Autumn Season: 1958	
Toronto by Hugo McPherson	56
Montreal by Robert Ayre	58
To Serve the Living Cause by John Steegman	66
New Books on the Arts	68
The Art Forum	72
Résumé en français des articles de ce numéro	73

Editors:

Robert Ayre
Donald W. Buchanan

Assistant Editor:

Kathleen M. Fenwick

Production and Art Director:

Paul Arthur

Editorial and Business Offices:

Box 384, Ottawa

CANADIAN ART IS PUBLISHED IN OTTAWA FOUR TIMES A YEAR BY THE SOCIETY FOR ART PUBLICATIONS and is printed in Toronto by Rolph, Clark, Stone. It is devoted exclusively to the visual arts in Canada. It is published quarterly, with winter, spring, summer and autumn numbers. Subscription rates: \$3.50 a year (\$9.50 for three years) post-free in Canada and other countries; single copies \$1.00. Cheques should be made payable at par in Ottawa. Address all correspondence to Box 384, Ottawa. Editorial contributions: Those wishing to submit articles are requested to write first to the editors, who will not be responsible for unsolicited material. Change of address: Please send old address when giving a new one. At least one month's notice is required. Authorized as second class mail, the Post Office Department, Ottawa. Advertising rates may be secured upon application to Miss Sarah Grant, Box 384, Ottawa. Address all subscriptions to Mrs Rita McElroy, Box 384, Ottawa. Unless otherwise requested all new subscriptions will begin with the issue current at time of order. Publication address: Box 384, Ottawa, Ontario. All articles are listed in the ART INDEX, New York, and the CANADIAN INDEX of the Canadian Library Association, Ottawa. Copyright: The Society for Art Publications, Ottawa.

A MONTREALON

by Paul Dumas



1) *Head of a Young Man*
Egyptian, Coptic period, 3rd-4th Century

2) *Adoration of the Magi*, Miniature
French, late 13th Century
Collection: F. Cleveland Morgan

3) *Silver soup tureen*
German, Berlin, c. 1740



CONNOISSEUR AND BENEFACTOR

The illustrations for this article show some of the more important works of art which have been presented to the Montreal Museum of Fine Arts by F. Cleveland Morgan. Those which are in his private collection are so noted

Throughout the western world the name of Morgan stands for the fabulous banker and the art collector whose treasures are enshrined in the Pierpont Morgan Library and the Metropolitan Museum in New York. In Eastern Canada, the name Morgan has another connotation. It speaks to the citizens of a well-to-do Montreal family of merchants who have established a lasting reputation for their sustained attachment to quality and their philanthropic activities, and also – if less well known – for their important contribution to the artistic progress of their community. In that respect, one member of the family, Mr Cleveland Morgan, has in particular earned the gratitude of Montrealers.

For those closely associated with the Montreal Art Association, as it was long called, Mr Morgan's constant efforts for the enrichment of the museum and his active participation on its administrative board during forty years are well known. But due to the modesty of this distinguished man of taste and his shyness of the limelight, the public of Montreal is not as fully aware as it should be of the munificence of his gifts to the city.

To the visitor who walks swiftly through the galleries, casting a casual glance on the walls, the extent of Mr Morgan's generosity may well remain unnoticed. No one room, no glass case has been devoted to his donations, no special mention is made of him except for his name inscribed on the patrons' list in the hall and at the base of a solemn and not too striking bust of him by Mestrovic. Yet a more curious inquirer, who does not limit his interest to painting and sculpture and who will take the trouble to decipher the descriptive cards in the decorative arts



4

4) BERNARDO MARTORELL, d. 1453/4
The Annunciation
Collection: F. Cleveland Morgan



5

5) Ivory casket
Siculo-Arabic, 12th-13th Century



6

6) NICHOLAS HILLIARD, 1547-1619
Queen Elizabeth I. Miniature on vellum



8



9

7) Bronze chueh (sacrificial wine vessel)
Chinese. Shang Dynasty, 1767-1122 B.C.

8)9) Pair of aryballos, 2" and 2 $\frac{1}{4}$ " high
Greek. Corinthian, c. 600 B.C.



10

10) Bronze ku (ceremonial wine vessel)
Chinese. Shang Dynasty, 1767-1122 B.C.

A MONTREAL
CONNOISSEUR AND
BENEFATOR



1. Bronze kuei (ceremonial food dish)
Chinese. c. 1100 B.C.

2. Black figured hydria
Greek, Attic, 6th Century B.C.

section, will be impressed by the frequent repetition of a formula that recurs like a *leit-motiv*: "Gift of Mr Cleveland Morgan" or, in a very few instances, "Lent by Mr Cleveland Morgan."

I presume collecting is an inborn habit. Most collectors willingly admit that they started early in life by gathering shells, pebbles, butterflies, stamps and old coins. There are of course all sorts of collectors, even within the realm of the arts. Some specialize in a definite or exclusive field: jade, perhaps, or prints, bronze or netsuke; others prefer to assemble samples of periods, schools or media; many are series-minded, or obsessed by an ideal of completeness or perfection. According to the psychologist, their passion may reveal a sense of profound insecurity: by hoarding the treasures of the past or of their own age, they may be building a barrier against the adversities of life because they cannot cope with them. That may be true of some, but whether they seek in a well-advertised collection the public consecration of their fortune, whether they simply desire to erect a shield of beauty against the surrounding ugliness, or for whatever reason they collect art, theirs remains a most egotistic – if refined – habit. Moreover, their behaviour verges in certain instances on that of the miser. They hate to part with their treasures; as years go by, they may give away some of their precious possessions – mostly those which they do not prize any more – but most of them behave as if they are trying to forget that "you can't take it with you."

Mr Cleveland Morgan belongs to a different category. Mindful that "a thing of beauty is a joy forever," he has been looking all his life for such permanent joys. But if he has experienced that great privilege of wealth which is to be able to acquire beautiful things, still he knows that there is in wealth a far greater privilege, and that is to share its blessings with others. This privilege he has enjoyed generously and quietly for half a century. In other words, he has been collecting art *for others* and to this extent he has been a truly dedicated collector.

It all started in 1916. Up to that year, the Montreal Art Gallery, as it was then called, contained only paintings and sculpture. With a view to showing the people of Montreal a more complete picture of the arts and crafts of all civilizations, in the best of what has been produced over the centuries, Mr Morgan asked the Art Association for some space in which to lodge an embryonic decorative arts collection. He was generously, if somewhat sceptically, granted a small room, scarcely more than a cubicle. He soon managed to fill it with his personal treasures. Through more gifts of his own and of some friends, the collection rapidly outgrew the space allotted to it and it has become over the years one of the main points of interest in the Montreal Museum of Fine Arts, as it is now called. Today the collection is important enough to occupy the whole first floor of the renovated museum, with the exception of the lecture hall, since the administrative offices and the library have been moved recently to the adjacent Hickson house.

The list of the *objets d'art* given to the museum by Mr Cleveland Morgan is imposing in both number and quality. It comprises over six hundred items, not counting the collection of tiles, fragments of glass and fabrics. To these must be added over sixty objects given by Mrs Morgan and other members of the Morgan family.

The range of the gifts is extremely wide: it extends from the fourth millennium to our own days and it groups samples, most of them good, many of them excellent, of the arts of all creative peoples from all lands and epochs.

The ancient civilizations of the Near East are represented by a few choice specimens. From Uruk, two precious pieces dating back to the end of the fourth millennium; a fragment of a limestone bowl and the

A MONTREAL CONNOISSEUR AND BENEFACTOR

size statu
m, c. 900

zed figure
a Jaina, 2

13

14



13) Sandstone head
Indian, 10th Century

14) Bronze statuette of a Kora
Etruscan, 6th Century B.C.

15) Bronze hatchet
Syrian. Hittite, 900 B.C.

15



bronze statuette of a falcon
c. 900 B.C.

wood figure of a dignitary
Jaina, A.D. 1000



18) Pottery horse. Chinese. Han Dynasty, 206 B.C. - A.D. 220

head of a votive mace in stone (on loan to the museum), both adorned with animal motifs treated with simplicity and an acute sense of realism. (Mr Morgan has given to the Redpath Library of McGill University a collection of ancient cylinder-seals from the Near East and Egypt, reproductions of which are exhibited at the museum.)

A limestone bas-relief of the profile head of a warrior is a good example of the hieratic style and accomplished craftsmanship of the Assyrians. A bronze hatchet decorated with a kneeling archer between goats is a rare and particularly fine specimen of Hittite art.

Ancient Egypt, of the Middle and New Kingdom and of the Coptic period, is well represented by a wood statue of an attendant (2000 B.C.), a limestone head (Eleventh Dynasty), a bronze falcon (900 B.C.) and a plaster mummy portrait of a youth (Coptic, Fourth Century A.D.).

From Greece there is an excellent group of vases, among them a Mycenaean jug from Rhodes (1100 B.C.), three Corinthian bottles (Eighth Century B.C.), a pair of aryballos, also Corinthian (690 B.C.), two terracotta kylix (Seventh and Sixth Centuries B.C.), a black figure kylix and a pottery hydria (both of the Sixth Century B.C.). Also from Greece is a collection of silver coins, including the beautiful tetradrachms of Philip II (Macedonia), Lysimachos (Thrace), Ptolemy I (Egypt) and Seleucus I (Syria), and of the facing Apollo of Larissa and Rhodes, the Aegina turtle, the boy on the dolphin from Taranto, and others.

Of three Etruscan bronze figurines, a slender and delicate kora is outstanding; and a marble Greco-Roman bifrontal Hermes forms a natural link between Greece and Rome, the latter represented also by coins.

To refer again to Asia, there are, to mention them at random, carpets from Kazakhstan, Daghestan and Bokhara, Armenian manuscripts, Seljuk bronzes, miniatures and excellent Nishapur and Rhages ceramics from Persia, classic stone carvings from India, stoneware and prints from Japan, fabrics from Bali and Sumatra. The Chinese group is especially numerous and although it is exhibited next to Mr Arnold Bahr's collection it does not suffer from the comparison. Largely from the archaic periods, it includes, among many others, important Shang and chueh bronzes, typical Han and T'ang ceramic figurines, exquisite Ming and Ching porcelain and a rare Ch'ien Lung carpet.

Hispano-Moresque glazed ceramics and a Sicilo-Arabic ivory casket of the twelfth century furnish a transition between Asiatic art and European, of which the crafts - ceramics, silverware, jewellery, furni-

24 R
of an
His

25 B
H p



21



22

19) Pottery bowl
Persian, Nishapur, 10th Century

20) Pottery plaque
Persian, Nishapur, 10th Century

21) ANTONIO PISANO, 1395-1455
Obverse of a marriage medal in lead
showing bust of Lionello d'Este

22) Reverse of same medal showing lion
for Lionello d'Este

23) Siena portrait plaque. Pottery
Italian, 15th Century



19



20

23



24 Reverse of Majolica plaque with design
of an eagle in gold lustre
Hispano-Moresque, c. 1480

ture, weaving, book-binding, illumination, etc. – are well represented, especially those of England and France. There is a saying in French that *l'art, c'est la perfection de l'utile*, which means literally that art is the perfection of the useful. I would indeed betray the spirit of Mr Morgan's collection to consider it merely as an assemblage of works of art or antiques. His objects were collected both for their human significance and the refined craftsmanship through which they have been adapted to their function. He has been particularly attracted by those implements and wares used by man in his daily life and which remain – as our age has discovered – among the best means of re-creating man's history as well as the history of taste.

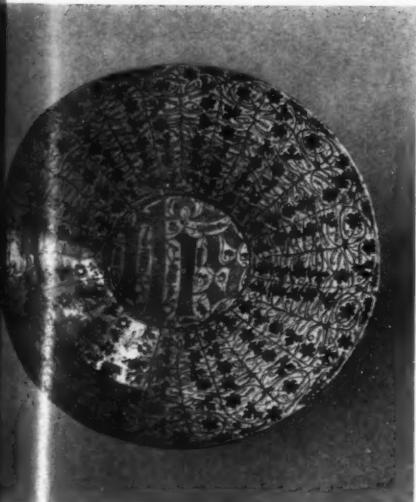
Nothing is closer to man than the fabrics out of which he makes up his own garments. Mr Morgan has shown a special interest in these and has gathered an imposing collection of fragments of silk, lace, velvet, embroidery, brocades, linen, brocaded damask and leather, dating back to the Renaissance, the Middle Ages and even earlier. The European section of the collection has been enriched also by the gifts of Mrs Morgan, one of the most remarkable being a jewelled miniature of Queen Elizabeth I by the famous Elizabethan painter, Nicholas Hilliard.

Primitive art from Africa, Melanesia, pre-Columbian America, of the Northwest Coast Indian and Canadian Eskimo are well represented, the pre-Columbian and the Melanesian group being most notable.

26 Silk fragment from Reliquary of Santa Librada at the Cathedral of Siguenza, Spain. Hispano-Moresque, 12th Century



24



25

27) Pottery vase
Peruvian. Tishuanaco from Pachacamac,
c. 700



27

28) Carved wood fertility figure
Nigeria, 19th Century



28

29) War or slave knife
Copper with
abalone shell inlay
Southern Alaska.
Tlingit, early 19th C.



29

*Embossed circular gold plaque
area. Coclé, 1400*

*Carved and painted dance shield
Guinea. Trobriand Islands*



30



31



32

A MONTREAL CONNOISSEUR AND BENEFACTOR

Finally, Mr Morgan has been helpful in the decoration of the Canadian rooms and has contributed among other things, furniture, rugs and silverware, and three representative portraits by the nineteenth-century Canadian painter Jean-Baptiste Roy-Audy of M. and Mme Léandre Lemaistre-Augier and of Mme Ranvozy de Louisville.

One may wonder what effect these lavish gifts have had on Mr Morgan's collection proper. All in all, they represent more than three-fourths of his whole collection. In fact, many objects he bought expressly for the museum. Here it may be remarked that his tastes never capriciously shift from one period to another but always remain eclectic and that, never having exclusive preferences, he has at all times been attracted by quality, wherever it came from or to whatever period it belonged. Thus his private collection is similar in content to the impressive group of his donations to the museum. It includes old bindings, Chinese bronzes, porcelain and jade, pre-Columbian figurines, mediaeval illuminations, a classical landscape by Richard Wilson which he bought at Christie's around the turn of the century - his first acquisition on record - a vividly fresh Annunciation by the Spanish primitive, Bernardo Martorell, and also fragments of mediaeval stained glass. (Referring to stained glass, I presume that he had something to do with the acquisition by the Montreal Museum of the beautiful fragment from one of the windows of the Abbey of St Germain-des-Prés.)

It may be noted that Mr Morgan has not collected many paintings. This would not indicate a lack of interest in this field. He was, indeed, instrumental in the purchase of several pictures by the museum. His abstention was rather inspired by practical considerations such as the limited space in city houses. The same considerations may well explain also his preference for objects of small size.

When he recollects his years of passionate venture in the search and enjoyment of works of art, he feels that his greatest satisfaction has been in the collecting of Chinese bronzes.

As far as museums are concerned, Mr Morgan has some very explicit ideas. He feels, for instance, that gifts should always be integrated with the museums' collections and not remain artificially grouped together as memorials. He believes also that the museum is a cultural asset to the community and that as such it should be financially supported by the state as well as by private benefactors, but that it should never be deprived of its freedom in the pursuit of its policies.

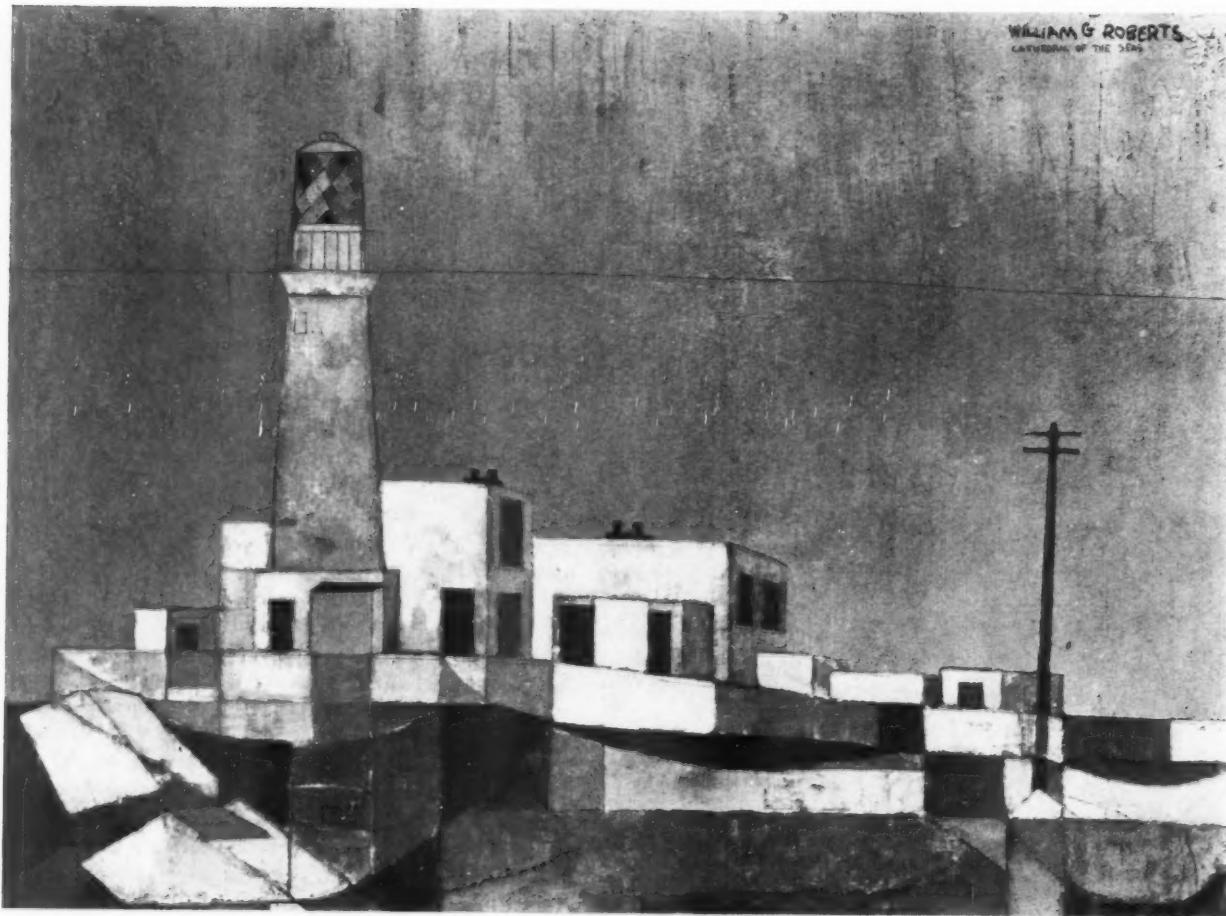
In spite of his modesty, Mr Morgan's achievements have not gone unrecognized. A few years ago, in 1952, he was made a trustee of the National Gallery of Canada; an honorary D.C.L. degree was bestowed on him by Bishop's University in 1954; and we have already mentioned the Mestrovic bronze bust, which was offered him as a testimonial by the Board of the Montreal Museum. But for him, the deepest gratification has been in the progress of the museum itself and in the increasing interest of the Montreal public in the fine arts. The interest has been, in his estimation, highly stimulated by the presence among us of European refugees who have much enriched the cultural life of Montreal.

To this expression of appreciation and gratitude to Mr Cleveland Morgan by one of Montreal's gallery-goers is added the hope that, in this era of material prosperity, his disinterested example will inspire other timely contributions to our museum.

ACADEMIES OF ART IN TRANSITION

by Charles F. Comfort

WILLIAM ROBERTS
Cathedral of the Seas



The aesthetic and social roles of academies of art in countries of the western world are undergoing a gradual renovation. It will have been clearly evident to Canadians attending Academy exhibitions in this country that there have been marked changes in the character of works exhibited, whether they be architecture, sculpture, or paintings. A new tolerance has sprung up like a fresh breeze and there are evidences of new and virile thought reviving a venerable institution.

This is not true of Canada alone. Mr G.S. Sandilands, writing in the *Journal of the Royal Society of Arts*, London (June, 1958), observes with hopeful enthusiasm the passing of a long-accepted somnolence from the exhibitions of the Royal Academy at Burlington House. He confesses that visitors "will feel a sense of aesthetic re-invigoration" as they view the surprising new contemporary painting appearing in the annual summer exhibition. He adds that "the President, Sir Charles Wheeler, deserves credit for giving his flock the lead."

What has happened is very simple. A new awareness has swept through the councils of these institutions as younger generations, with new intellectual furnishings, assume wider responsibility. These new generations have not abandoned their veneration and respect for the academic traditions of the past. They are, in fact, very consciously aware of the importance of understanding, and relating to the time and circumstances of their creation, the great and worthy traditions established by their distinguished predecessors, both in Canada and abroad.

The processes of change which have taken place, and which are continuing to take place, have been evolving within the constitutional framework of the Royal Canadian Academy for a decade. They do not result so much from external pressures as from an internal desire to bring into closer alignment the functions of the institution with the changing conditions of western thought and practice in the visual arts. What has been discovered is that the attitude of minor autocracy and insularity, cultivated in the past, has led to a damaging internal complacency. Even more serious has been the failure to appreciate the fact that the academic tradition is not a static formula which will survive the powerful pressures of cultural change without modification. The academic tradition should and must be regarded as a living organic tradition, broad enough and sensitive enough to include the diverse and vital manifestations of the present, at the same time that it is sufficiently narrow to exclude the manifold failures and heresies with which the course of every human activity is encumbered.

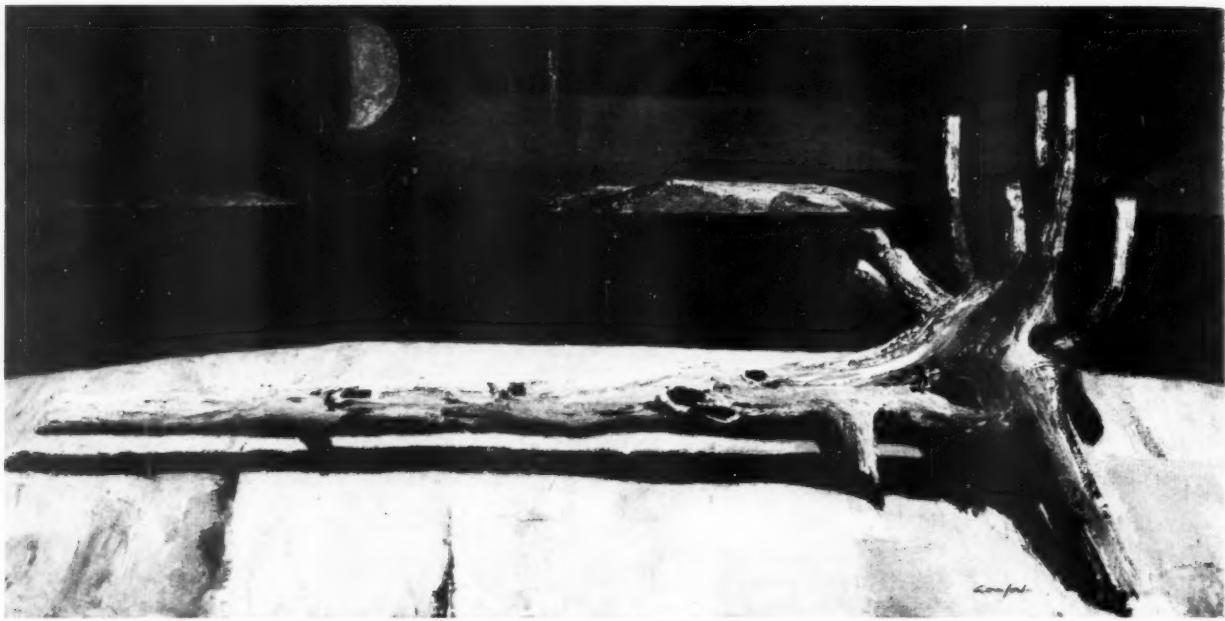
There are not, as is so often implied, several different and conflicting traditions in the arts, to which each movement properly belongs. There is but one tradition in the west and we, ourselves, are its creators. It is not imposed on us by the past, nor should it ever be thought to be. The best architecture, the best painting



R. YORK WILSON
Venice

Mr Comfort's article was written in July 1958

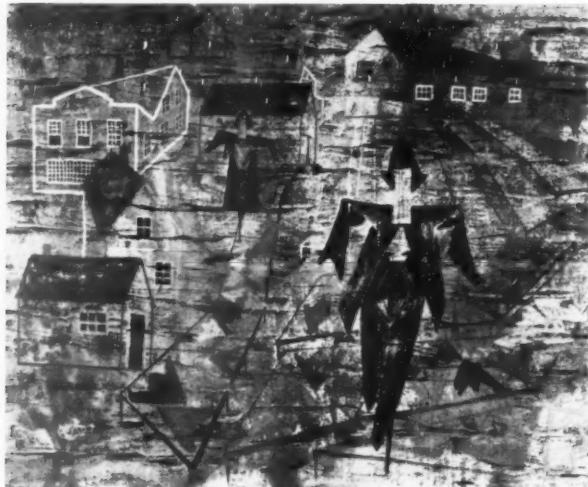
The address delivered by John Steegman, O.B.E., Director of the Montreal Museum of Fine Arts, at the annual dinner of the Royal Canadian Academy, in Montreal, 8 November 1958, is printed in part on page 66



ACADEMIES OF ART IN TRANSITION

Above: CHARLES F. COMFORT
Wherewhen

B. COGILL HAWORTH
Scarecrows for Fish Flakes



and sculpture of each generation is constantly being separated by taste and experience from the inferior work and being added to the main body of traditional achievement.

When the Royal Academy was formed in London by Sir Joshua Reynolds in 1768 it included most of the *avant garde* in British painting at that time. The same was true of France when LeBrun and Vouet returned to Paris from Rome, filled with the new message and the importance of new thought then prevalent in the arts. It must be manifestly clear to any observant person that the grandiloquent, cultivated, and courtly styles of Versailles and St James have not survived the era of the grand monarchs who supported them. Architectural and painting styles are constantly yielding to the pressures of taste and circumstances and academies of art have continually taken these changes into account. The past must never be used to fetter the mind and hand of the adventurous present. We must be tolerant of the broad cultural changes taking place in our time, and brought about by the highly mobile and complex nature of today's total environment.

It must be admitted that the most obvious, and therefore the most publicly disturbing, changes have occurred in the visual arts. The twentieth century has proved to be a confused and troubled nursery for the artist and his work reflects these restless times. For us, living today in this new electronic age, to expect paintings or sculpture or architecture to be the same kinds of things that they were even thirty years ago is like inviting time in its flight to stand still. However disturbing the contemporary changes may be to many, they are here, in full and irresistible tide, and are an integral part of the wider cultural changes taking place in every aspect of western life.

These are some of the factors which are causing academies of art to re-examine their roles. It is imperative that they acknow-

ledge the period as one of rapid transition, where value judgments must take into account even the changing nature of reality. Reality no longer deals exclusively with visible and tactile experience, but is equally concerned with intentions and concepts, which are neither visible nor tangible but which are nevertheless very real and as much the concern of the artist as of any other member of society.

What must also be recognized is that these manifestations are all aspects of individualism and of spiritual freedom, which constitute the central doctrine of western democracy, which must be supported with all our energy.

The role of the Royal Canadian Academy of Arts then, as I see it, is to continue to support and to teach a wholesome respect for our great heritage of the past. At the same time we must embrace criteria for the evaluation of works of visual art which will include modes of contemporary expression. I have spoken of tolerance, but tolerance alone is not enough. There must be genuine understanding as well.

The Academy must continue to recognize only those works of art which represent the very highest levels of attainment in their respective fields. It must continue to acknowledge the vast accumulation of experience in the arts which, through continuous usage and continuous modification, we know as tradition. To abandon such knowledge would be to violate our allegiance to the cause of the arts. One might just as well ask a physician to abandon the Hippocratic oath, or ask a surgeon to disregard the principles of asepsis discovered by Joseph Lister. But such a position does not mean that an academic architect must design or build as Borromini or Mansard did, nor that our sculptors cannot create constructions of welded sheet iron, nor our painters devise abstractions.

The academic tradition in the arts is not a fixed and inflexible convention but, ideally conceived, a living, growing and ever-evolving corpus of acceptable ideas and practices. It embraces a respect for the past, but encourages the very vital present, and has an abounding faith in the future.

CLEVE HORNE
W. Earl Smith, Q.C.



IMPRESSIONS DE LA GRÈCE PAR UNE ARTISTE CANADIENNE



Vous pouvez lire à la page 9 de cette revue une notice biographique sur Micheline Beauchemin qui, dans cet article illustré, nous fait part de ses impressions sur une région de la Grèce

mistra

J'avais tout attendu, et tout était là. En entier: Le matin. Le midi. Le soir. La nuit. L'ombre. La lumière. Le sens du mot brèche. Le verre d'eau fraîche que l'on m'offre sur un petit plateau d'argent, chez les Vavaroutsos, famille pauvre, où j'habitai pendant trois mois.

Je voudrais écrire en couleur pour dire le jour brillant produit par ce ciel de Grèce immuablement bleu et l'éclat des épis blancs sur leurs longues tiges émeraudes. Ici, de chaque côté du chemin de sable roux, des abeilles brunes et noires bourdonnent autour de toutes sortes d'herbes momifiées, fines et pointues, écarlates, indigos, vermillons. Dans la plaine l'âne hurle sans voix au squelette de la fleur en forme d'étoile, déchirant comme un papier trop sec l'air bleu. Plus loin, tout blanc et pointillé de lauriers roses, l'Ervota desséché glisse vers des précipices.

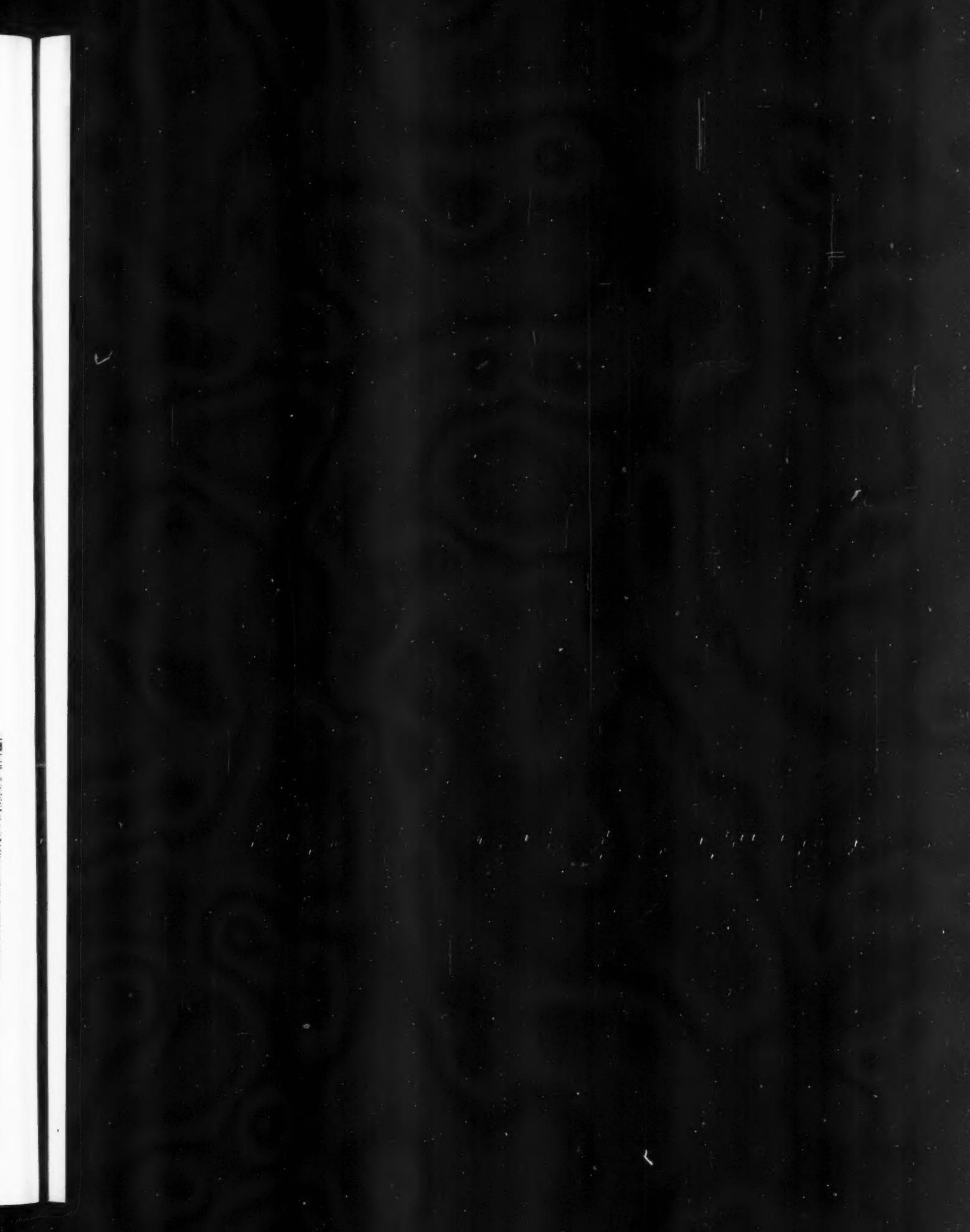
Sous les oliviers noirs et tordus, les femmes heureuses filent la longue laine blanche tandis que le soleil et l'ombre des feuilles argentées jouent aux dames sur les carreaux bruns et blancs de leurs jupes fanées. A mesure que j'avance à travers les carrés irréguliers des champs, le cercle violet des montagnes couvertes de neige devient orange et rose carthame. Une chute d'eau rouge dégringole dans un ravin emportant les fleurs et leurs tiges. Sur le sommet d'une colline abrupte, j'aperçois le château fort posé comme une couronne blanche au dessus du visage de Mistra. Des murailles de la forteresse,



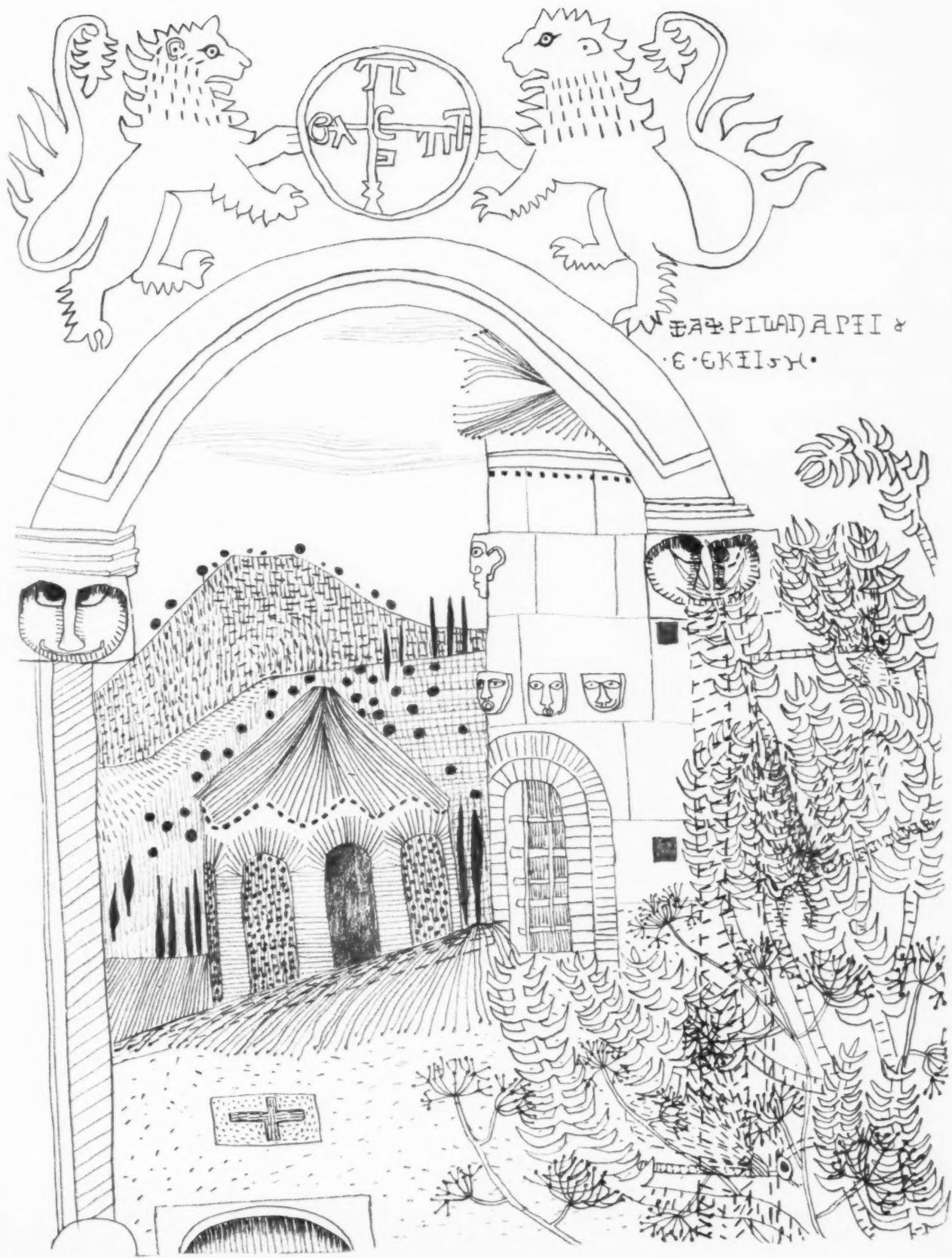
"Giorgio et sa toute petite soeur Potula"



Chez les Vavaroutsos



20



La porte de Peribleptos



"Des fleurs à griffes . . ."

un escalier émietté descend vers les pâles monastères entourés de cyprès noirs et profonds, calmes et remplis de cigales étourdissantes. Un mur reste d'un palais, un mur seul percé de neuf trous pour laisser passer les papillons. Des fleurs à griffes sortent entre les pavés des petites rues voutées qui enlacent les églises byzantines oranges et mauves; sous les coiffes rondes et ondulées de leurs coupoles elles surgissent à travers les orangers comme des têtes curieuses.

De grosses minutes déguisées en fourmis noires et brillantes, traversent le chemin à la queue leu leu déplacant un grain de sable, allant de gauche à droite, de droite à gauche en quatre rangs, elles sont à l'infini et leur va-et-vient incessant creuse une tranchée dans la terre brûlée. Je m'arrête pour les laisser passer. Je les reconnaiss sous leurs masques. Avec leurs petites dents pointues, elles vont déchirer, déchiquer, trouer le château fort, le beau château blond entouré de citronniers.

Lorsque le mont géant happe le soleil cramoisi, des taches d'ombre sur les collines se foncent, se dégradent, avancent et reculent autour de la plaine remplie d'un doux bruit de clochettes. Sur la terre rose et tremblante, quelques points blancs bougent, ce sont les moutons. Des hirondelles pointillent de leurs cris jaunes l'air immobile. Alors, appelé par les sons de flûte, le soir arrive tout bleu pour assister au mystère de la nuit. Sur le versant des collines, les villages posés là comme des fleurs s'illuminent. C'est l'heure où chaque soir, sur la montagne, une lanterne de verre à la main, les religieuses s'éloignent du monastère de Pantanassa, laissant flotter à travers la ville morte l'aile blanche de leur voile. Elles vont dans les chapelles sombres allumer une lampe devant les fresques pour les protéger de l'humidité que la nuit apporte. Puis lentement, une à une, comme retombent des étincelles, elles disparaissent dans leur couvent. Sur les murs faiblement éclairés des églises, un Pantocrator aux yeux sévères, des papillons plein sa barbe et ses cheveux fleuris regarde la Vierge drapée de voiles noirs, et son enfant bien emmailloté qui sourit à des anges rouges, mauves, bleus.

Au milieu des ruines et des criquets, deux enfants, Giorgio et sa toute petite soeur Potula, vivent seuls, sans parents. Le jour, ils logent dans les citronniers et le soir, ils dorment dans un sarcophage de pierre blanche au milieu des pavés roses de la terrasse d'un monastère. Potula porte dans sa robe relevée en panier, des pommes de grenades rouges, des citrons, des oranges. Assise à côté de moi, elle épingle ces fruits au goût fort, qu'elle m'offre en chantant de sa voix de petite fille-fleur. Dans leur domaine d'azur et de citronniers, Giorgio, avec un petit peigne de corne brune et faisant des gestes doux-doux, recoiffe en étoile les rares cheveux fins et blonds de Potula. Pour la cacher du soleil qui brûle, il lui met sur la tête un mouchoir blanc à bord rayé bleu, qu'elle tient relevé par deux coins comme un auvent au dessus de son visage ombragé.

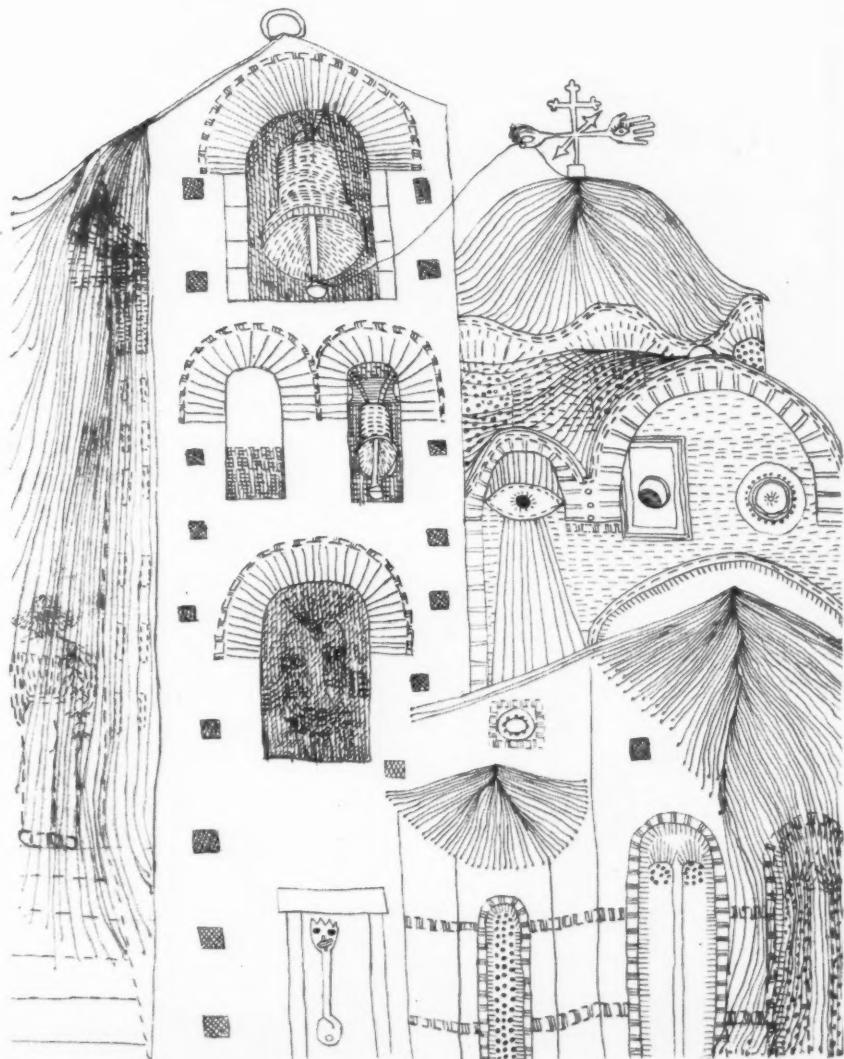
Silence mauve et murs de chaux. Elles sont sept au monastère. A l'ombre parfumée des orangers, pures, droites et l'âme scellée, elles brodent des soleils roses sur la toile jaune maïs. La plus belle du groupe, Mère Supérieure Pélagio Gonzoulis donne à Giorgio avec l'eau et les œufs frais, un ruban de taffetas à fleurs brodées. Le lendemain, Giorgio, très fier revient en traversant les

champs sur la pointe des pieds. Il tient par la main Potula, sourire de croissant de lune émoue, avec sur la tête comme un immense papillon de taffetas vert à fleurs de satin rouge qui se repose accroché à ses cheveux, juste au dessus des yeux.

VOYAGES AUX ÎLES

C'est la fête de la vierge Marie sur l'île de Tinos. Dans le port, la mer danse avec sa robe à volants brodés de petits bateaux pavonnés bleus, jaunes, verts et rouges. Derrière chaque colline, dans chaque vallée, de partout sortent les doigts équarquillés, les yeux émerveillés des moulins qui font des signes.

*L'église d'Afendiko
“... coiffes rondes et ondulées de leurs coupole...”*





Le monastère de Pantanassa

THE CANADA FOUNDATION

by Walter Herbert

Thirteen years ago the Canada Foundation was incorporated by federal charter and since that time it has been a factor in promoting public interest in Canada's cultural development; sometimes a rather vague and shadowy figure in the background and sometimes active where the spotlight shone brightly. Although it is supported by one thousand associates in all parts of Canada and does its work in every province, the Canada Foundation is not a well-known agency, and there is probably reason to wonder why it does not seek wider publicity and make its good works better known. The answer is a matter of policy with the trustees of the Foundation, their firm belief being that they can best achieve their purposes by working quietly and unobtrusively with a limited number of people and colleague-agencies. In the many-faceted field of the arts, both fine and lively, the Canada Foundation is deeply involved as a liaison and advisory agency and, to a lesser extent, as a financial factor; and it maintains constant association with organizations and people concerned with music, theatre, visual art, ballet, creative writing, puppetry, films, and handicrafts in all parts of Canada and many places abroad.

The public is not much aware of an important development in the field of "foundations" which has been taking place in North America in recent years. In the United States thousands of new foundations have been set up and their endowment assets run into billions of dollars. The total value of their annual grants is many millions. It is surprising to learn that at least a hundred charitable foundations have their head offices in the province of Ontario, most of them having been incorporated during the past dozen years. In other provinces, too, the setting up of foundations is becoming more fashionable; and there can be little doubt that a new and important factor is beginning to make itself felt in the whole pattern of benevolent giving in Canada. There is much similarity in the structure and purposes of foundations set up under the laws of Canada and they are subject to strict limitations and controls, in the public interest, imposed by federal and provincial governments. In most instances, foundations are "endowed" with a lump sum of money and often with a guaranteed income. The incorporators and donors may be individuals, estates, commercial corporations or non-profit agencies; the "good of humanity" theme is the universal avowed purpose; income tax and succession duty advantages are usually available to benefactors who channel their charitable gifts through foundation machinery. Most foundations rarely engage in promotion activities, but restrict their good-doing to the making of money-grants to individuals and institutions. The typical foundation consists of not more than a score of people. It works quietly and shuns publicity. Obvious exceptions are the popularly supported national foundations devoted to the relief of handicapped persons or to various fields of medical research.

The Canada Foundation is atypical and unique, in its structure

and its methods of operation. It has no endowment or assured income. It is not attached to any person, estate, corporation or institution; but derives its strength from the continuous support accorded to it by its associates. It engages constantly in promotional activities, in addition to making money-grants. In its origins are to be found the explanations for its unorthodoxy.

"The Canadian Committee" (without any qualifying or descriptive words!) was the root-stock from which the Canada Foundation grew. It was a wartime baby and its special concern was the welfare of Royal Air Force and United States Army personnel stationed in Canada. Many thousands of R.A.F. men were engaged in training and administrative work in connection with the Commonwealth Air Training Plan, at about forty stations scattered across Canada; and U.S. Army people in their tens of thousands were concerned with the construction, maintenance and defence of the Alaska Highway and miscellaneous Allied defence installations in northwestern Canada. The U.K. and U.S. governments provided good shelter, good food, good clothing and good hard work for their servicemen in Canada and made some effort to help them escape boredom in their leisure time. Into this picture a small volunteer group of Canadians came, by invitation, to provide services which might help R.A.F. and U.S. Army personnel to gain some knowledge and understanding of Canada - the country where they were "stuck" by the fortunes of war. It was agreed by all the governments concerned that such knowledge and understanding was an important element of armed forces morale, and they gave the Canadian Committee every encouragement and support (except money). Extensive surveys showed that wherever troops were concentrated there was a definite, and unfulfilled, interest in Canadian music, Canadian art, Canadian writing and every other aspect of Canadian cultural development; and the Canadian Committee made this field its special concern. It raised money and tried to provide exactly the kinds of cultural services the men requested. More than one hundred "basic libraries" of Canadiana (one hundred and fifty volumes dealing with Canadian history, geography, poetry, art, music, folklore, fiction, etc.) were presented. Canadian specialists were provided to demonstrate or lecture to the countless "clubs" which the troops had organized (poetry clubs, bird-watching clubs, mountain-study clubs, classical music clubs, film clubs, painting clubs, wood-carving clubs and, of course, clubs aimed at providing post-war vocational training). Trips were arranged. Hundreds of Canadians became involved in the work. An accurate assessment of activities of this sort is impossible, but there were many ways of determining that the Canadian Committee's work was of great value. Regardless of any ephemeral value, however, there was one far-reaching result. The people who were engaged in attempting to satisfy the natural appetite of U.K. air-

Continued on page 65

CONFLICTS IN CANADIAN ART

by Clare Bice

The art world is as restless as the political world, with holy wars and skirmishes breaking out here and there to disturb what is at best a troubled peace.

Conflict seems to bring out the best and the worst in man. On the positive side, it unsettles his complacency, speeds up the search for new truths. It is the hot urgency of competition which betters the four-minute mile or breaks the sound barrier. It seems that financial misery or a troubled spirit is more likely than calm security to create the great novel. It's an irritated oyster which produces the pearl.

However, in the heat of contention it is easy to lose perspective. In art conflicts as in war, there are shrill and extravagant voices denouncing the adversary. *Our* cause is just; all *our* acts and motives are noble; *all* the other side are scheming knaves . . . Or perhaps the wounded approach is more becoming. We want no

conflict; we hate no one; we will not stoop to answer the sneers of vociferous incompetents; we wish only to defend our simple, wholesome way of life.

Unless one takes infinite trouble to study all the facts of the matter it is difficult to know who is right, or whether, as often happens, each side is partly right and partly wrong. Certainly the Canadian people are confused by the art which is being produced around them, and it is doubtful if their uncertainty is resolved by the controversies which have flamed up in print in *Maclean's*, the *Atlantic Monthly*, and in newspaper columns from coast to coast. In so many cases these are propaganda attacks written by passionate participants, by someone with an axe to grind. Perhaps there should be more impartial discussion of the real and the spurious in all kinds of painting, more exhibitions which show what the artist has in mind.

KENNETH FORBES
Jean



MARION LONG
Portia White





Whether or not the artist has any obligation to communicate to the layman is subject for debate, but the role of the art gallery is to present and reveal the artist to the public. To give a detached, dispassionate review of the field of conflict in Canadian art today, the Art Gallery and Museum in London recently assembled an exhibition of 31 paintings covering a broad variety of approach and technique from extreme realism to complete non-figurative painting. The exhibition, called Points of View, is being shown in Hamilton, Toronto and Windsor after the London showing.

It is divided into three parts, hung separately. Ten canvases represent the convictions of the newly-formed Ontario Institute of Painters, dedicated to the traditional, the realistic, to "the restoration of sanity in art." The non-figurative Painters Eleven group contributes ten paintings in the current mid-twentieth-century idiom. The remaining eleven paintings were chosen by the London gallery to illustrate some of the many points of view which exist between these two extremes.

It was not intended to range these two art groups in a pitched battle. Peaceful co-existence between two such diverse points of view is almost impossible, but I am sure the primary object of each of these groups is not to join battle but to paint.

Yet where there is conflict, we find hasty grouping into alliances - sometimes so hasty and ill advised as to be embarrassing as time goes on. So in Ontario these two alliances have been formed, poles apart and wary or scornful of each other.

Each of the groups champions a specific and well-defined cause, summed up, as well as words will serve, in statements which accompany their respective sections of the exhibition. The Ontario Institute of Painters offers the following:

"We believe the painter's concern should be with the warm breathing world of flesh and blood and growing things."

"To cease to represent the visible world and attempt to paint the incomprehensible is to abandon his proper sphere."

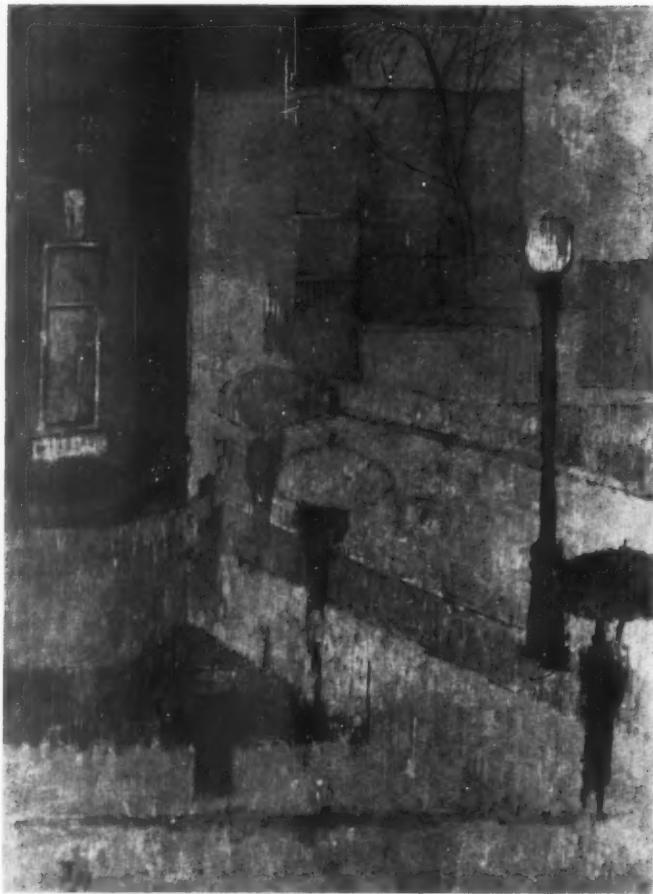
"To learn from tradition is to benefit from the experience of the human race of all ages, to reject tradition entirely is to return to the vague gropings of the primitive man."

"To express his ideas and feeling for beauty the artist must select from nature and by means of conception, composition and style, form the objects of his picture into a unified and harmonious whole."

"The traditional artist, each with his own individual discernment of beauty, is not too concerned with passing fashions. We are therefore confident that traditional art with its infinite variety will be vindicated by artistically intelligent people."

Rallying around the indignant and militant Kenneth Forbes, the Ontario Institute of Painters includes such well-known senior painters as Archibald Barnes, Manly MacDonald, Frank Panabaker, Marion Long and Evan MacDonald. They feel that not only are the times out of joint, but that well-defined conspiracies exist to discount and ignore the traditionalists in art societies and in important exhibitions. They are convinced that by stupidity or cunning, the dealers, critics and art gallery directors are combining with the modernists to bring about a state of artistic anarchy.

Had the group been able to, or chosen to, number in its ranks all the best figurative painters, it would have been able to speak with a healthier voice. Varley, John Alfsen, Alex Colville, would have added stature and repute. Were they wise in narrowing their requirements to exclude all but the painstakingly realistic? To add numbers, were they wise to give membership and ac-



JOHN FOX

Umbrellas: Côte des Neiges
The National Gallery of Canada



ABA BAYEFSKY

Portrait of Barker Fairley

ceptance to a ragtag and bobtail of amateur and limited painters, who lower the average and weaken the claims of the group? However, this last disease is not limited to the Ontario Institute of Painters. Nearly every Canadian art society is made odorous by spiritually dead and decaying members who insist on paying their annual dues and remaining in good standing.

Now what do we find in the ten paintings representing the Institute in the Points of View exhibition? Some gentle and sympathetic understanding, notably in Marion Long's sincere portrait of Portia White and in Evan MacDonald's more casual study of his daughter; some masterful *trompe l'oeil* rendition of clothing, buttons, hair and lace. Kenneth Forbes has stated that a work of art must have conception, composition and style. These are found in varying amounts in the ten canvases.

Also to be found in more than one of these paintings, unhappily, is a completely unworthy superficiality, where the painter has concerned himself with the external appearance of the sitter, content with the visual subject, dedicated to exactitude. If sanity in art can be represented by exactitude then the O.I.P. members are sane if they are not inspired. If to learn from tradition is

good, why should one choose the minor masters of another age – the Orpens, the Munnings – as patron saints?

All too evident in this part of the exhibition are the pitfalls of the landscape painter – the overblown outdoor sketch, the slick licks of light which appeal to "everyone" like a hit-parade tune, the sticky-sweet romantic sentimentality of the landscape destined from the moment of conception for its role over the suburban fireplace.

Points of View is not a regular exhibition, nor is this article designed to be the usual review. If critical judgement is more severe, it is because the Ontario Institute of Painters have themselves selected these paintings to illustrate the claims they have expressed so vigorously in words. Spokesman for the group, Kenneth Forbes, in his articles and letters, has condemned a large segment of contemporary art, inviting a similar candour towards those he favours.

However, the intention of the exhibition is to clarify in the public mind the contentious issues of today's art world. It is not intended to resolve these issues or to declare a victor in the conflict, so let us turn to Painters Eleven and their works.

We must respect their claim that the group is not an art movement and that they issue no manifesto. They have, however, made a statement about themselves:

"For painters there can be only painting; words are toys, dangerously placed on the steps to better understanding. Still, we should restate some simple facts. Painters Eleven exists as a mechanism for the exhibition of work created in the spirit and character of this, the present, by artists who, though they may not agree, are kindred in creative intention. We have issued no manifestos; we have condemned no one, no school or opinion. Most importantly, we have at no time insisted that ours was the only way. What we have done is paint and exhibit, here and abroad, receiving in the time since our formation, more individual honours and collective acclaim than any other group in Canada. In so doing, we have secured recognition for the vital, creative painting being done in this province. In this sense, our work as a group will soon be accomplished, and no doubt we will return to the singular ways that are best for painters, anywhere, anytime."

Painters Eleven are now reduced by death and defection to nine members. Yet one feels there are ten members, for the spirit of Oscar Cahén still dominates and motivates the group. Indeed, nowadays the quality of their collective work is weakened by the derivative exercises of more than one member reflecting the dominant inspiration of Cahén. As a group they have brought attention, favourable and unfavourable, to non-objective painting in Canada, but they seem now to have nowhere to go, and their epitaph seems plainly written into the final sentence of their statement.

Painters Eleven have put forward these ten canvases in the Points of View exhibition to illustrate the "dynamic vitality," the "vigorous images strewn on the canvas" which have been said to characterize their work. For a group which disdains the contaminating interest of subject in contemporary painting, what a set of picture names they have attached to non-objective paintings! — *Chanson d'Amour*, *Flamboyance*, *Totem of Memory*, *Furnace of Cagliostro*, *The Very End*. Yes, the very end. Most of the canvases are large, as though broad expanses are necessary to contain great conceptions. It does not follow, of course, that these large canvases do in fact contain large ideas, and in some cases what

would have been an interesting and capable small painting is overblown, clumsy on the larger scale. None the less, outside Painters Eleven, there are all too few large paintings in Canadian art with a mature idea to scale.

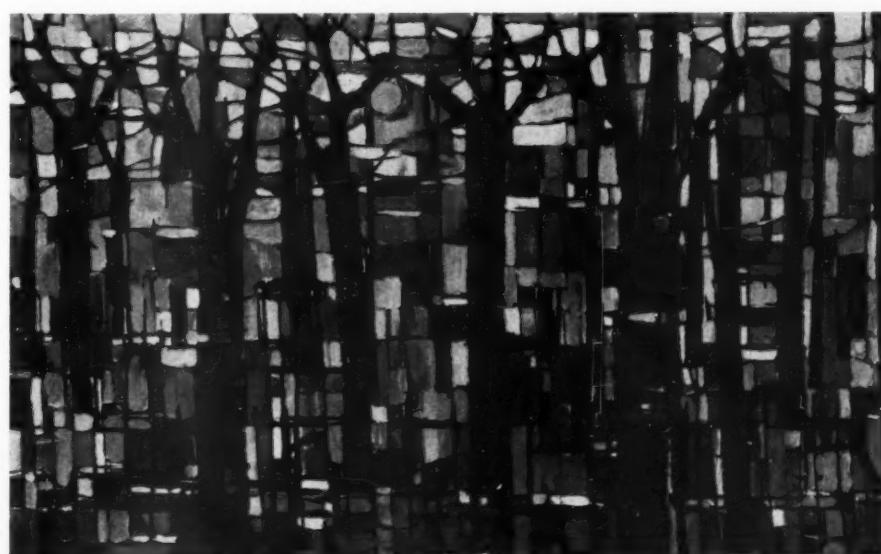
The greatest shock to viewers of this exhibition (and this may be considered a compliment by the artist) is caused by the 4 by 7 foot canvas, *Chanson d'Amour*, by Jack Bush. An exuberant slash of red slants down on the left, a space, then a similar slash of blue, a space, then an agglomerate mass of brownish purple, and on the right a wash of yellow over the pencilled words "I adore." In the lower corner a carefully placed seesaw black line. One senses this is another in the series to which Bush has given the titles *Coup de Main*, and *Coup de Main with Red*. Is it enough to make a painting with a coup de main, or do the gods direct the blow and endow it with divine fire? Beside *Chanson d'Amour* hangs the *Furnace of Cagliostro* which Harold Town has painted, pasted, burnt, stabbed, punched and dribbled into a nervous and temporary existence — temporary because some of the components of the picture, Kraft tape and tissue paper, were not devised for the ages. It is a statement of Town's clever inventiveness, it has interesting textures, it has never been done before. On another wall Oscar Cahén rests, calm and secure, flanked as we have said by fellow painters who pay him the homage of imitation. And, as in the Ontario Institute of Painters, there are one or two members who echo the precepts and try to follow the example, but who do a disservice to the cause and weaken the pictorial statement of the group.

But Oscar Cahén's *Dark Mirror* is there, and Jock MacDonald's serious and effective *Sombre Dusk*. In short, there are good paintings and bad paintings, considering their intentions, in both the O.I.P. and Painters Eleven groups as represented in the Points of View exhibition. It is an over-reaching claim, then, that these works "created in the spirit and character of the present" (Painters Eleven), or "traditional art, with infinite variety, to be vindicated by artistically intelligent people" (O.I.P.) represent by themselves the only valid or the only honourable art in Canada today. It is to the credit of Painters Eleven that they "have at no time insisted that theirs was the only way."

It is not enough to belong to a group or to paint in a certain

CONFLICTS IN CANADIAN ART

GORDON SMITH
Pruned Trees
The National Gallery of Canada



JACK BUSH
Chanson d'amour



manner. The value of a painting as a work of art is in the quality of the painting itself, not in accent, fashion or creed. A plague on both your houses!

And in between . . .

Many a painter, in Canada as elsewhere, feels that his approach should be somewhere between the realism of the Ontario Institute of Painters and the non-figurative canvases of Painters Eleven. Here are the painters who feel that as well as dealing with a subject, there should be room for creativity in the medium itself. The artist should comment on and interpret the visual world around him, and this may best be done by departing to a greater or lesser extent from the realism of things as he sees them.

On the other hand he is far from ready to commit himself to the extremes of non-figurative painting, feeling that a work of art is impoverished by deleting subject-matter altogether.

R. York Wilson, represented in the "In Between" section of the exhibition expresses his feelings this way: "Neither completely literal, nor completely non-figurative painting is quite satisfactory to me. I prefer something that comes between these two classifications, that might be called figurative abstraction. The subject-matter may be quite obscure but it should be there for the viewer who puts forth a little effort to discover it."

The eleven paintings chosen by the London gallery for the exhibition present this point of view in eleven degrees across the full scale between the sonorous bass of the O.I.P. and the disturbing treble of Painters Eleven – Varley, John Fox, Tonnancour, Joe Plaskett, Aba Bayefsky, Gordon Smith, Marthe Rakine, Alex Miller, Tony Urquhart, Jack Markell, R. York Wilson.

Here too the paintings vary in quality and the painters in stature. Comments and criticism might be expected from both the "extreme right" and the "extreme left." From the left: "It is

easy and dull to be safe, and requires no courage. It takes fanatics (in art as in history) to establish sound precepts, to make vital new discoveries." And from the right: "Non-objectives are quite meaningless and relatively harmless. The really vicious branch of modernistic painting creates pictures that seize reality and distort, pervert or brutalize it." (Kenneth Forbes.)

The magnificent drawing of Varley's *Portrait Study* might excite envy in any of the O.I.P. members. Yet the colour is far from naturalistic, with its green, mauve, grey and orange strokes, and the summary treatment of the unimportant coat sets its conception so far from the suit tailored for *Lord Braintree* by Archibald Barnes, and the loving care accorded to the silks and pearls and gloves of Kenneth Forbes, that Varley is beyond the pale of the Institute.

They are all beyond the pale. The arbitrary decorative colours of John Fox; the vigorous calligraphy of Tonnancour; Joe Plaskett painting by suggestion rather than by fact, evocative, summoning up the dusty shadows of the past in his Boulevard St Germain room. Though they paint their visual surroundings, they are cool and distant disbelievers in the objective world of Kenneth Forbes.

If we start at the other end and proceed from Painters Eleven back into this middle group, we find that York Wilson's *Bull Fight*, while having a subject, is perhaps better as a non-objective than any of the works of Painters Eleven in the show. Gordon Smith's first interest with painting itself is revealed in his masterly use of form and colour (as in the National Gallery's *Pruned Trees*). Marthe Rakine relies almost entirely on colour to create a sumptuous feeling of sunlight and air. Tony Urquhart's landscape has an obvious foreground, horizon line and sky, but beyond this it is impossible to say that any of the shapes in the painting represent actual objects. He has placed all his emphasis on the non-objective qualities of the landscape, stopping short of defining

them so that he may be free to build up a composition that is harmonious in shape and colour. Utilizing the creative qualities of abstraction, these artists have still retained subject-matter that can be readily or slowly recognized. Is it because they feel that non-figurative painting can be as irresponsible and prodigal as traditional realism can be lifeless and unproductive?

And what of the public, the critics, the galleries, the societies, the dealers? The painter, be he senile reactionary, or upstart, or huck, or madman, or workman or genius, has some relation with these. What position do they adopt; what part do they take in the conflict?

Kenneth Forbes' opinions are on record - the critics are incompetent and beneath contempt; the dealers, for profit, are perpetrating a gigantic hoax on the public; Canadian art societies are being taken over by modernist painters plotting, by hook or by crook, to liquidate the few remaining real artists; the minds of students are being warped and poisoned by modernists who control the art schools. As for the public, "the average viewer remains the innocent child who only sees the truth," and so the public is staying away from the art galleries in droves.

Members of the Institute, their wives, and a certain percentage of the innocent public believe all this to be true. The "modernist" painters, critics, gallery officials and the remaining interested public seem to consider it extravagant bombast and verbiage. Whether they are guilty and secretly shivering in their boots under this powerful searchlight of truth, I cannot say.

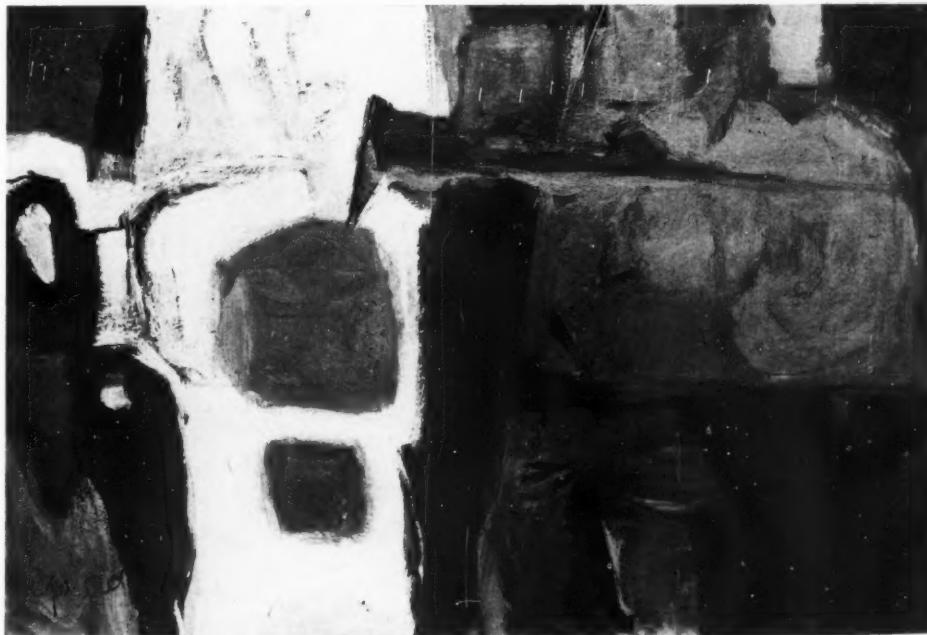
Everyone is human, but must almost everyone be spurious, deceitful, calculating? Must we, like Tolstoy, suspect sensuality in the heavenly choir?

Vocal fireworks in support of a cause are not limited to the protests and calumny of embittered traditionalists. Though Painters Eleven declare that "words are toys, dangerously placed on the steps of understanding," we find endless columns of explanation and eulogy supporting today's non-figurative painting.

If one is looking for absurdities and meaningless extravagance, they are certainly to be found in recent issues of art journals, and it is no wonder that the patient traditionalist finds his nerves fraying. Columns are filled with "reviews," journalistic double-talk, eulogizing meaningless, formless paintings which plant misgivings in the minds of even the tolerant and open-minded reader. "The beauty of masked thought, the invisibility of sweat and muscle" (accompanying some squares and lines); so-and-so "relentlessly presses forward in technique and expression. Her art expands in the wake of her nervous energy. The little brushed forms of earlier works have opened up in arm-long sweeps to the edges of the canvas, at times breaking over themselves like waves" (accompanying a painting of horizontal scratchy scribbles across an empty canvas).

The ultimate surely is the serious attention recently accorded in *Art News* to one Robert Rauschenberg who collects real articles of old junk from the gutters of New York, fixes them to a board and exhibits them as works of art. Example: a bed whose quilt and pillow are caked with flung enamel, scribbled over with a pencil. "You also have the artist's permission," says *Art News*, "to get nothing out of his paintings other than the marginal pleasure of being alive Recent developments show that he is unwittingly or unwillingly forming a school of disciples. His latest paintings indicate that he is keeping well ahead of them in vast compositions which achieve a difficult serenity. *Continued on page 66*

WALTER YARWOOD
Totem of Memory



ACID

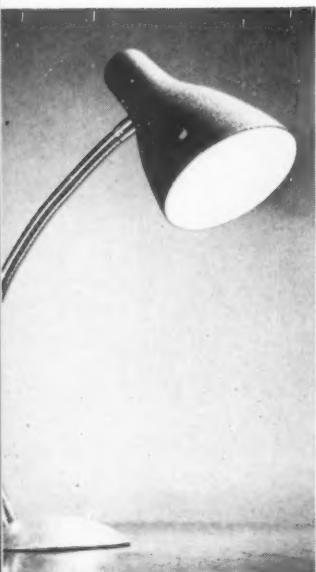
ASSOCIATION OF CANADIAN INDUSTRIAL DESIGNERS

by Henry Finkel

Desk lamp

Designed by Norman Slater, ACID

Manufactured by Remeck Supplies Ltd, Montreal



Appliance plugs

Designed by Lawrie G. McIntosh, ACID

Manufactured by Cords Canada Limited, Toronto



Electric kettle

Designed by Julian Rowan, ACID

Manufactured by Filtro Electric Ltd, Toronto



CANADIAN INDUSTRIAL DESIGNERS

Industrial design, in its interpretation as design of products that are to be manufactured in quantity, is generally regarded as starting in the United States in the late twenties. In fact, it is said that at some of the prominent offices now associated with the profession began to offer their industrial design services in the New York area within months of each other and without any collusion. This cannot mean that products were not consciously designed before this era. One has only to listen to talk of "the good old days," and to observe the continuous popularity of "period design" to realize that appreciation of the design externals, the form and decoration of products, has always been a matter of earnest consideration. Industrial artists have been a commonplace in industry. These were the people who married acanthus leaves and ivy vines to sewing-machines and office equipment. They strove to hide mechanical facts behind decorative confusion, and supported the thesis that "whatever it is, we're afraid of it," bolstered by the notion that an artist cannot be expected to know anything about machines.

This separation attitude between the external and internal functions of a product ultimately became intolerable, and broke out into the revolution known (for want of a better name) as "industrial design." The industrial designer says, in effect, that if a product is so designed that it will do effectively the job it is intended to do, and if, at the same time, it will be easy to manu-

facture and simple to maintain, as well as attractive enough to sell in good volume, then the co-ordinating effort of the designer has been warranted, and a good product has been created. Paraphrased, this reads: Easy to make, easy to sell, and easy to use!

The conscious beginning of the industrial design approach soon won enthusiastic manufacturer adherents, many of whom still use the original design offices that introduced them to this new art. Parallel with the progressive modern thinking in the related fields of architecture, engineering and advertising, product-design thinking spread its principles far afield. By the mid-thirties, the impact in Canada was pronounced and the first Canadian products were being designed within the framework of this new philosophy relating available facilities to the special needs of the Canadian consumer and his market.

If anything, the war intensified the industrial design idea by pointing up the increased efficiency of a product designed on a comprehensive basis rather than piecemeal for its divided functions. Interesting to note, too, is that, immediately following the Second World War, the word "functional" came to be applied to items that were designed to be satisfactory in more than just the end use function.

About the mid-forties the government became interested in good design. The well-trumpeted successes of American design, and the growing proof that "good design is good business" sug-

Lint brush

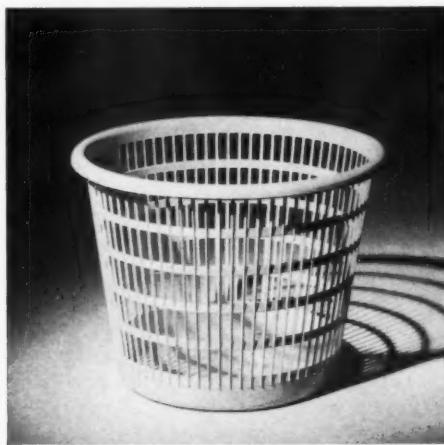
Designed by Henry Finkel, ACID
Manufactured by Superior Brush Mfg Co.,
Montreal

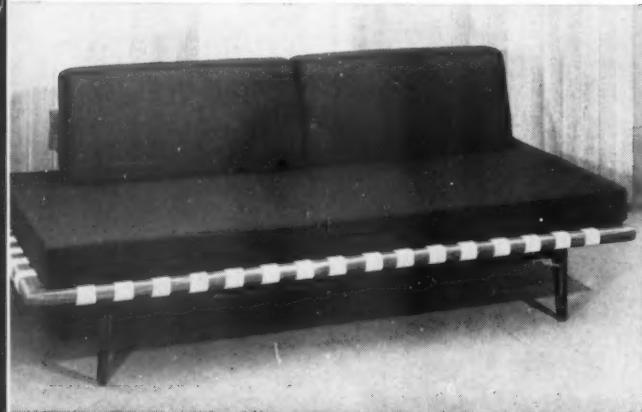
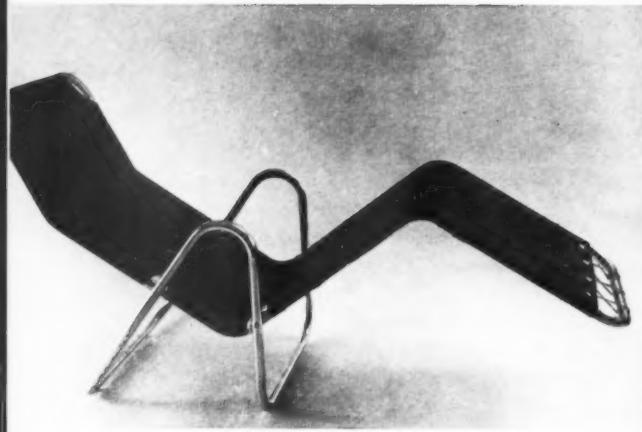
Laundry basket

Designed by James Warren, ACID
Manufactured by Smith & Stone Limited, Toronto

Coffee-maker

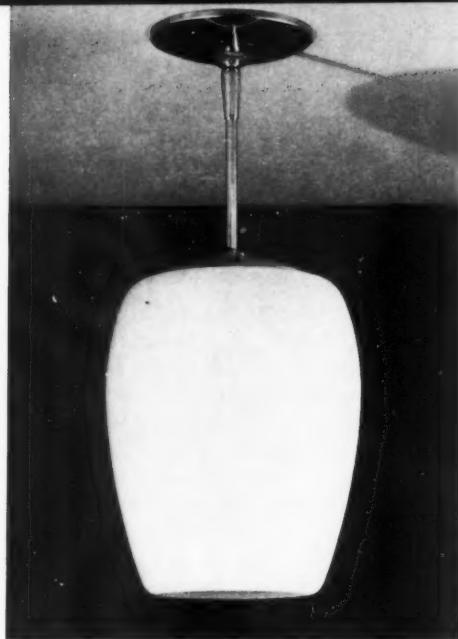
Designed by J. S. Luck, ACID
Manufactured by Aluminum Goods Limited, Toronto





Bed settee
Designed by Robin Bush, ACID
Manufactured by Robin Bush Associates, Toronto

Above: Lounge chair
Designed by Julien Hébert, ACID
Manufactured by Siegmund Werner Ltd, Montreal



Office lighting fixture
Designed by D. C. McCormack, ACID
Manufactured by J. A. Wilson Lighting & Display Limited, Toronto



Kettle
Designed by Sid Bersudsky, ACID
Manufactured by General Steel Works Limited, Toronto

gested official sponsorship of improved design in Canada. A product exhibition assembled by Donald Buchanan in the name of the National Film Board around 1945 aroused so much interest that manufacturers wrote from all parts of the country to ask where they could contact the designers represented. This led to an "affiliation" of these designers to support a central address in Ottawa, with letterheads, where inquiries might be handled. The Department of Trade and Commerce, alert to the opportunity for improved export and internal trade, met with representatives of the National Research Council, the Canadian Manufacturers Association, the National Gallery of Canada and a few designers to discuss this ripening situation. The result was the allocation of a sum of money to set up a design library and a design index to be administered by the National Gallery under Donald Buchanan's guidance. This was the basis of the NIDC (National Industrial Design Council), which has done so much excellent work in propagating the ideals of good design.

The ACID started by patterning itself on the established professions, and on the industrial design associations already set up in the United States and in the United Kingdom. It was discovered very soon that Canadian conditions required special considerations. The thin strip of population five thousand miles long meant a few designers spotted weakly along the line, with concentration only in the Toronto area. The B.N.A. Act imposed limitations on the powers of a federally chartered association, which had to be taken into account. Standards of admission,

ACID



Dictating machine

Designed by John Ensor, ACID

Manufactured by Sonograph Engineering & Manufacturing Company Limited, Toronto



Occasional arm-chair

Designed by Jan Kuypers, ACID

Manufactured by Imperial Furniture Mfg Co. Ltd, Toronto

and a code of ethics were set up and put into operation. Both aimed high, with the result that the present ACID membership of nearly fifty is a very select group, based strictly on their abilities as designers, and on their reliability as citizens of unimpeachable integrity. Provincial associations are now being formed as affiliations of the federal association, to look after local practice as indicated by the provisions of the B.N.A. Act.

Design in Canada is still overwhelmed by its American counterpart, but independent Canadian design is steadily showing its value to Canadian manufacturers. American design is based most often on high tooling costs that will permit low production costs for large quantity runs. Canadian markets rarely allow this kind of approach, so that the competing Canadian designer must achieve similar value and performance in his merchandise with comparable appearance effects at much lower tooling and set-up costs. The resultant challenge to Canadian designers has been met rather successfully and ingeniously, and in the long run it will produce a particular Canadian character to our design such as is evident already in some of the other arts. This difference in approach to design also accounts for the unhappy results of the many foreign efforts to design for Canadian manufacture.

After stressing the theme for so many years that industrial design is total design, the industrial designer still feels pangs of frustration when his efforts are dismissed again and again with an offhand remark about aesthetic treatment or outer covering. This attitude is receding too slowly in Canada, and only long

persistence in repeating the principles of industrial design will convince ultimately and unequivocably those people who really need good design for the normal growth of their business structure. In a market relying so very much on impulse buying, appearance factors are clearly important, but only in their proper place. The comprehensively designed product requires that a satisfactory mechanical solution go hand in hand with subtle shapes, exquisite textures and nuances of colour.

The comprehensive design attitude is leading industrial designers to extend their sphere of activity to include the many merchandising aspects of a product. Package design, display design, sales interiors and exhibition booths have been produced by industrial design offices with many dramatic results. After all, industrial design insists on taking a fresh look at each new job problem. In doing so the designer often overwhelms or steps around many outworn notions and habit restrictions that creep insidiously into corporate thinking. Herein lies the greatest hope for Canadian design. Our historic attitude of playing safe has been outperformed impressively by the daring innovators breaking through into new industrial and commercial worlds. In this country, the old attitude of "giving the customer what he wants" (really choice from a limited range) is being replaced by the idea of offering the customer what he needs and is ready for — designing within our current living pattern. This is the creative approach that will inevitably open the way for great achievements in design for Canadian industry.

On the following 12 pages:

A SELECTION OF
RECENT ACQUISITIONS
BY
CANADIAN GALLERIES
AND MUSEUMS



THE NEW BRUNSWICK MUSEUM, SAINT JOSEPH'S COLLEGE, MONCTON

CLAUDE ROBILLARD
The Fisherman
Polychromed wood

HART HOUSE, UNIVERSITY OF TORONTO

ABA BAYEFSKY
Market Forms



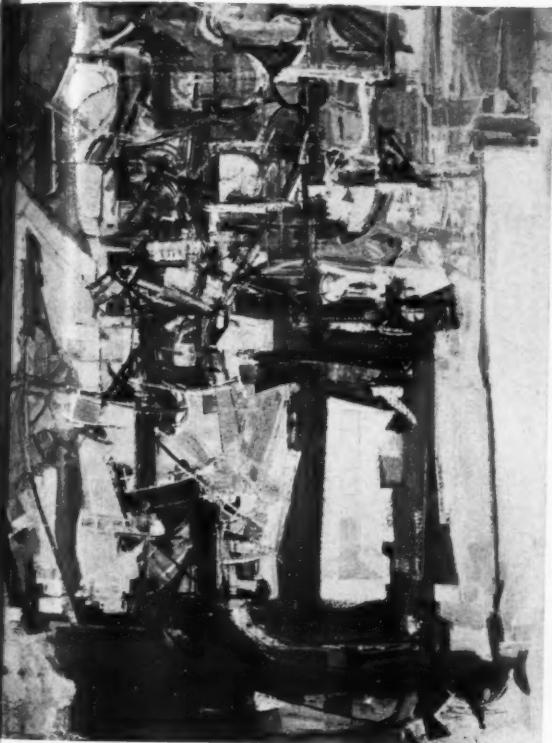
THE NORMAN MACKENZIE ART GALLERY, REGINA

JOSEPH BOBAK

Winter Garden - Wild Aster
Water-colour woodcut

GOLD TOWN

Tower of Babbling

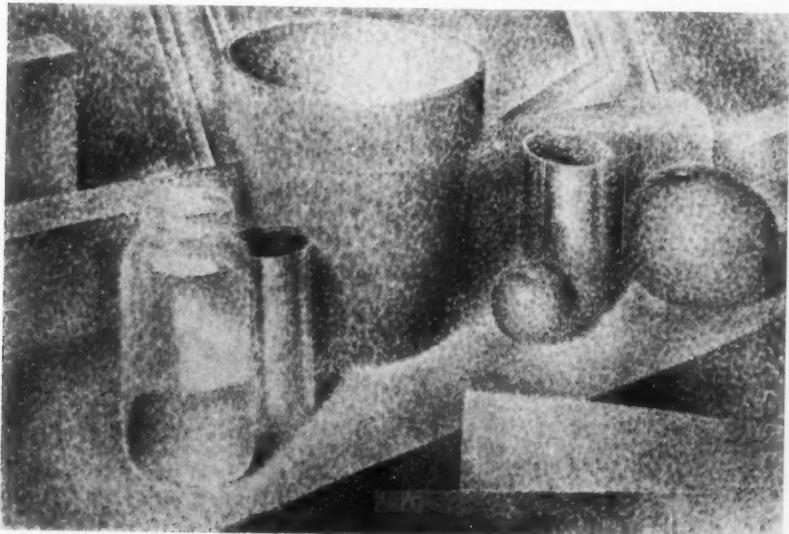


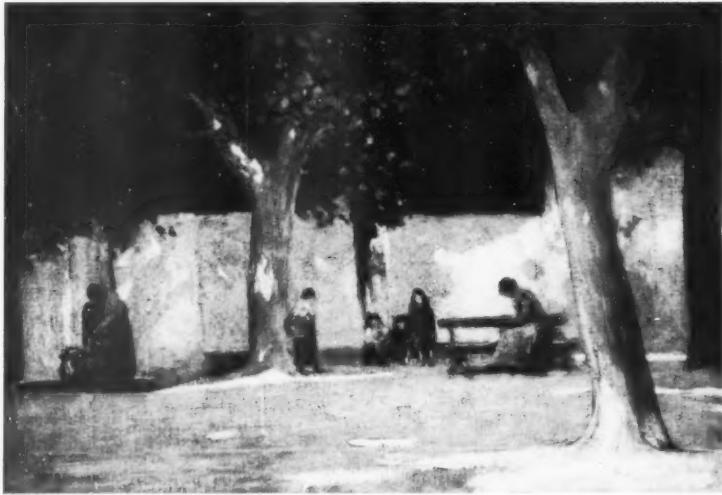
WINNIPEG ART GALLERY

Anonymous, Canadian, 19th Century
Mother and Child



EDMONTON ART GALLERY. L. L. FITZGERALD. *Still Life with Flower Pot*. Water colour





ART GALLERY OF HAMILTON

WILLIAM BRYMNER, 1855-1925
Martigues



ALBERT MARQUET, 1875-1947
Pont Marie

HENRI-JOSEPH HARPIGNIES, 1819-1916
Hommage à M. et Mme Loreau





FRANÇOIS-NOËL LEVASSEUR, 1702-1794
Madonna and Child
Gilded wood



FRANÇOIS-NOËL LEVASSEUR
St Ambroise
Gilded wood



PÈRE FRANÇOIS
Portrait of Père Emmanuel Crespel, c.1755



THE MUSEUM OF THE PROVINCE OF QUEBEC

ALFRED PELLAN
L'homme à grave



AUGUSTE RODIN, 1840-1917
The Wave
Marble



Attributed to GUGLIELMO DELLA PORTA, d.1577
Portrait Bust of a Bearded Man
Bronze and marble



Shepherdess with a Crook and Lamb
English, Chelsea, c.1765



Gentleman with Nosgay and Pipe
English, Chelsea, c.1765

THE MONTREAL MUSEUM OF FINE ARTS



CORNELIUS KRIEGHOFF, 1812-1872
Sleigh Race Across the Ice



ANTONI CLAVÉ
Life with Fish
and collage



Florentine School, 15th Century
St Jerome in a Landscape
Tempera on panel



F. H. VARLEY
Portrait of Margaret Fairley



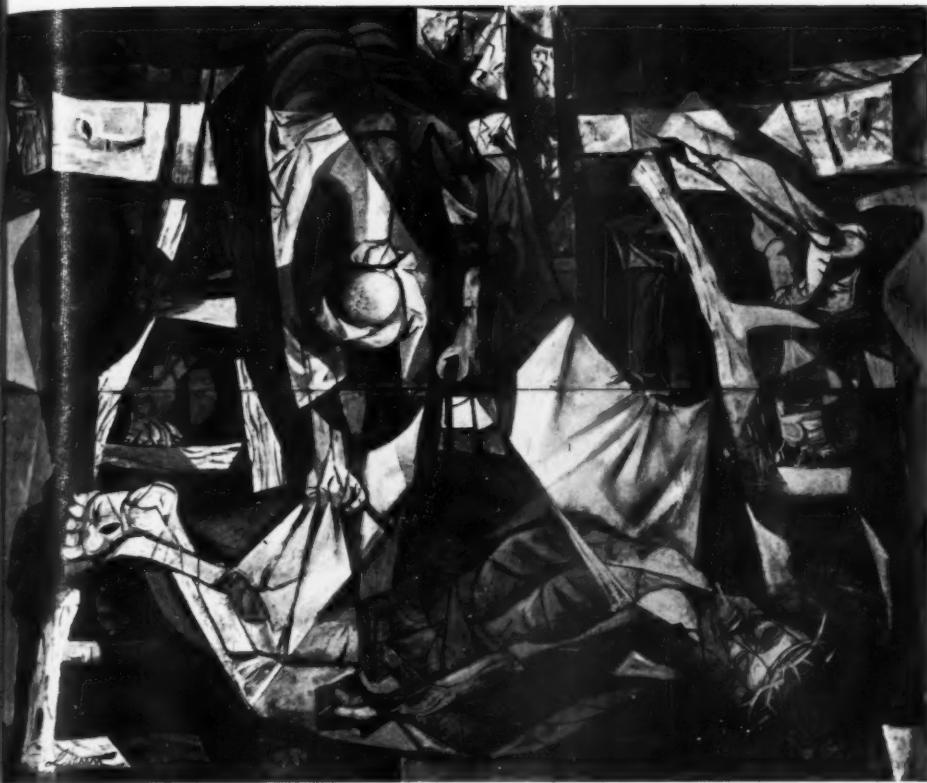
ANTOINE PLAMONDON, 1804-1895
St Catherine of Siena

DAVID MILNE, 1882-1953
The Blue Rocker



THE ART GALLERY OF TORONTO

RICO LEBRUN
Descent from the Cross



J. E. H. MACDONALD, 1873-1932
The Elements



THE ART GALLERY OF TORONTO

Right: LEANDRO BASSANO, 1557-1722
Portrait of a Man



JEAN-BAPTISTE CARPEAUX, 1827-1875
Les trois graces
Terracotta



PINO CONTE
Giovanetta Pugliese
Bronze



THE NATIONAL GALLERY OF CANADA



Left: FRANÇOIS BOUCHER, 1703-1770
An Angel Feeding a Holy Hermit
Black chalk

Right: CAMILLE PISSARRO, 1830-1903
Femme se coiffant
Pastel

Below: SUZANNE VALADON, 1867-1938
Jeune fille reposant sur les bras
Black crayon



HENRI GAUDIER-BRZESKA, 1891-1915
Head of Brodzky
Bronze





THE NATIONAL GALLERY OF CANADA

DANTE GABRIEL ROSSETTI, 1828-1882
Salutatio Beatricis



GAWEN HAMILTON, 1698-1737
The Earl of Strafford and His Family



ROBERT HARRIS, 1849-1919
Harmony

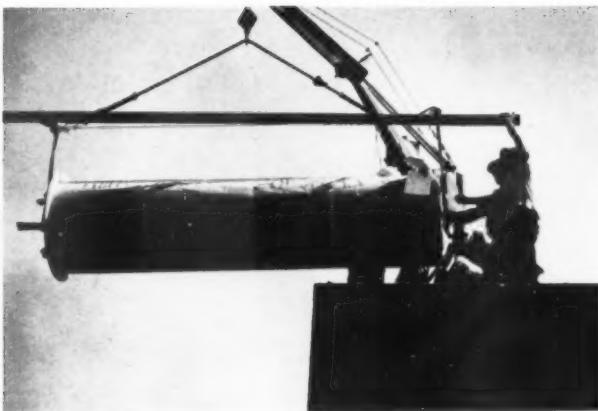


328-1882
Beatri

WILLIAM RAPHAEL, 1833-1914
Immigrants at Montreal



J. W. MORRICE, 1865-1924
La communante



TOWN'S MURAL FOR THE SAUNDERS-ST LAWRENCE GENERATING STATION

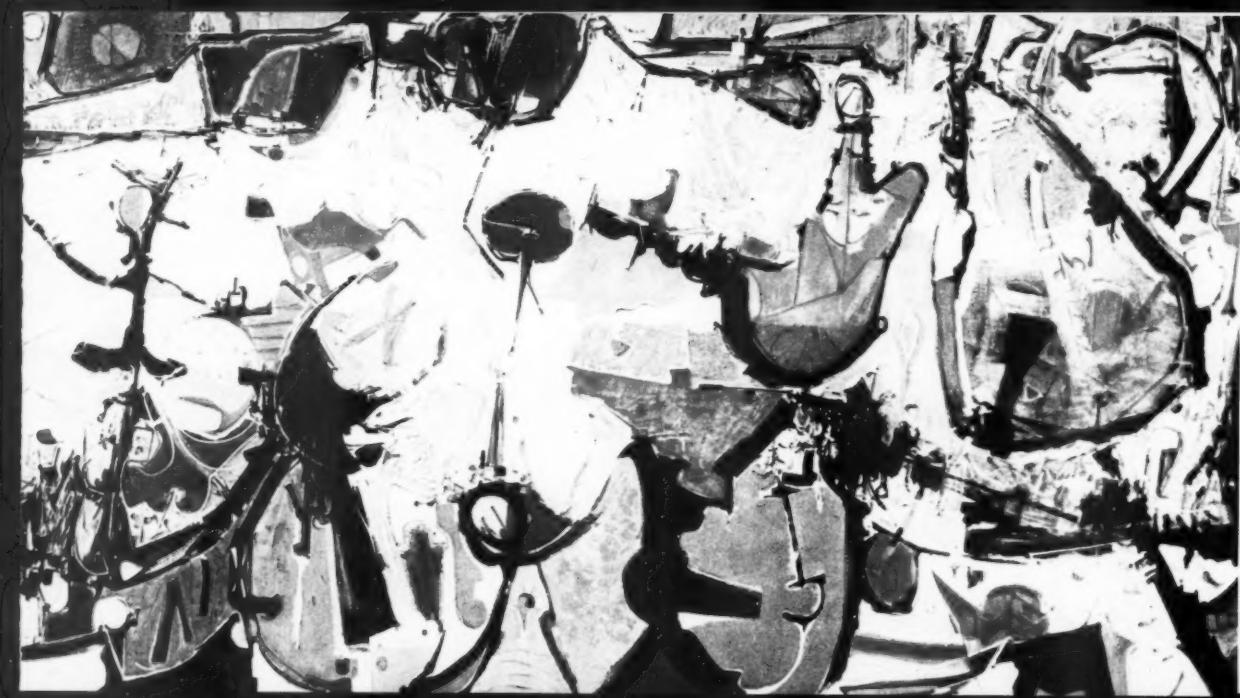
by Pearl McCarthy

When Harold Town was commissioned to do the mural for the Robert H. Saunders-St Lawrence Generating Station, he went to Cornwall to look over this part of the Seaway project with no preconceived idea of what he would do. As those familiar with Town's work know, there could be no predicting what it might be, because he has turned out witty calligraphy, abstract paintings of considerable pomp and circumstance, as well as fine classical drawings - all with no common factor except a certain intellectual elegance in concept and genuine verve. Something had even been said about a pictorial map, probably relying on Town's ability to make a staid idea sprint.

Cleeve Horne, who was artistic consultant for the building, and Harold Town started their inspection - and this trip becomes of the essence rather than anecdotal because, in the aesthetic analysis







P
the

T
m
W
T
at
by

P. J. McCarthy is art critic for the Toronto Globe and Mail

The photographs showing the mural being unloaded are by Walter Yarwood, Toronto. Those of Harold Town at work on the mural are by Philip Pocock, Ottawa

But art historians will not get off so easily, although they may agree with the workmen. Here, just at the moment when much non-figurative art seemed to have run its course, with little vital to contribute although contributed loud and big, has come an abstract combining subjective and objective features in a way which seems to owe no particular debt to any modern school.

One factor may be mentioned as part explanation. In addition to having a streak of genius, Town has roots as well as top growth. This is obviously a characteristic of some men contributing to art today, including those famous Britishers, Henry Moore and Benjamin Britten — and it is a vastly different thing from superficial eclecticism. Town moves in time as cavalierly as he moves down a parlour car to argue with a friend. Ancient epics and new music attract him. Things that are essences are not dated with him. He said he wanted to do something that would "age with the power house" and typify the creative spirit of this bold remaking of a piece of the earth in Canada. Many think he did.

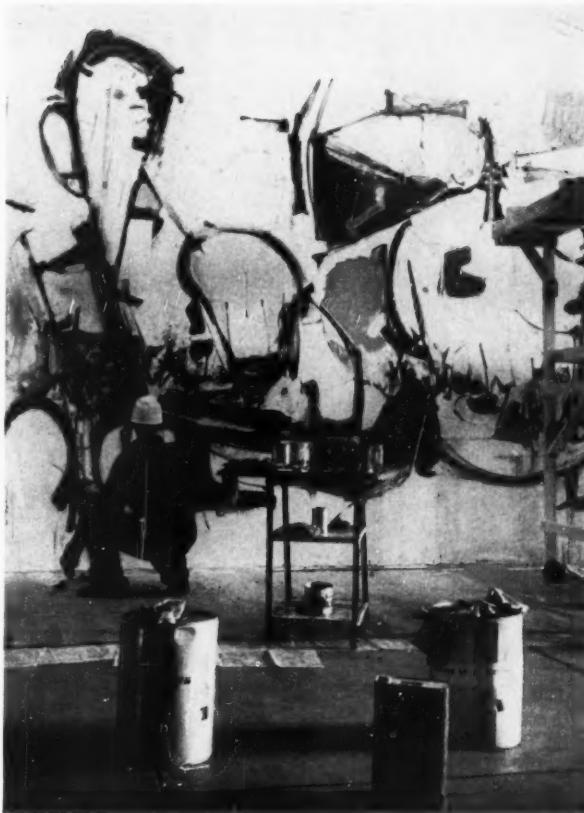
of the mural, both realists and abstractionists must take into account, willynilly, that this 37-foot painting is a subject picture and tells a story.

They saw the ancient river, watched bones moved from graveyards of the makers of Canada, noted the upheaval and remaking of social communities, and then went far down in the power house, through tunnels, past laconic signs warning about millions of volts.

It was then that Town saw what he must do — symbolize the two unseen and intangible forces that were the main actors in this drama, the elemental force of nature and the equally real force of the human intellect, in conflict only temporarily, and finally in engagement for the richer life made possible by electricity. It is probably this flashing ability to pin down essences which distinguishes his best work. He chooses to call his style in this mural abstract expressionism, although it has nothing of the letting-off steam quality which has marred the reputation of some expressionist non-objectivism.

The reproduction saves the necessity of noting at length how the original forms present, from the left, the thrust of natural forces, the challenge by science and, with the interdictment accepted, the working-out of a new life. "I felt strongly the intricacies as well as the over-all grandeur of the project," Town himself has said.

Workmen in the building when the mural was installed, who were at first affronted by this novel sight, began to say it "looked nice." So it does, and gay, up there in the glass-walled observation penthouse.



JEAN CHAUVIN, F.R.S.C., 1895-1958

The following tributes to Jean Chauvin whose death was reported in the Autumn Number of this magazine have since been received.

From Dr H. O. McCurry, formerly Director of the National Gallery of Canada:

Jean Chauvin was born at Sainte Rose, P.Q. and educated at the University of Montreal where he took a degree in law. During the First World War, at the age of 22, he volunteered for service with the Canadian forces but owing to weak eyesight he was not accepted. He immediately took ship for France at his own expense and joined the Foreign Legion. He served in that famous French legion throughout the war, was wounded twice, and awarded the Croix de Guerre with citations by the French Government. In the Second World War, he served actively in special work for the Government of Canada and the Allied cause.

He was an honorary counsellor of the Montreal Museum of Fine Arts and from 1946 until his death on September 15 last year he was a highly valued trustee of the National Gallery of Canada. The author of *Ateliers*, his writings on art subjects accurately reflected the growing interest in art in French Canada. An active "Sunday painter" himself, he represented much that is finest in the rich Quebec culture and literary and musical movements claimed much of his interest.

During the period when the National Gallery took a forward position in sending exhibitions of the work of the more interesting and progressive Canadian artists to the British Empire exhibition in London in 1924 and 1925, and to the Jeu de Paume in Paris in 1927, and subsequently to other countries, there was much misleading criticism from some poorly informed Canadians who thought the exhibitions were too modern. Mr Chauvin, although not at that time connected with the National Gallery, wrote for *Le Canada* an eloquent and perceptive defence of the Gallery's exhibitions generally and an appreciation of the current trends in modern painting, a defence that was so effective that it was translated into English and reprinted in the press across the country. It was a voice of prophetic understanding, since fully justified by the rapid advance of the arts, not only in Mr Chauvin's native province but throughout all of Canada.

Mr Chauvin, legitimately proud of his French-Canadian origin, was wholly without prejudice, of broad and catholic tastes, a selfless public servant of the highest order and undoubted integrity of mind, a warm and generous friend whose passing we all deeply regret. A source of strength to the Board of Trustees and an inspiration to the Gallery's often hard-pressed administrative officers, he will long be gratefully remembered as a courteous gentleman who, besides his support of the National Gallery itself, took an active interest in the establishment of the National Gallery Design Centre, and in the launching of the magazine *Canadian Art*, on the board of which he did exceptional service and where his extensive experience as a successful publisher proved most helpful.

One of the pictures in the National Gallery of which he was particularly fond, a portrait of a Roman judge by Moroni, bears the latin inscription *Duritatem mollitie frangit* (He tempers firmness with kindness). Such was Jean Chauvin, a distinguished and ever co-operative representative of French Canada, whose place it will be difficult to fill. May we express the fervent hope that the National Gallery will soon again enjoy the interest and support of another distinguished son of his ancient province.

From F. Cleveland Morgan, LL.D., Honorary President of the Montreal Museum of Fine Arts and a Trustee of the National Gallery of Canada:

Although I knew Jean Chauvin well and was very fond of him, I did not know him intimately. We used to lunch together at intervals and I always enjoyed his comments on life in general. He had a grand sense of humour and was something of a connoisseur of the good things in life. He loved to recall the food and wine he had encountered on his trips to Europe, the people he had met and the pictures he had seen. I gathered that his taste was rather conservative and though intrigued by some of the moderns, he felt time would prove the best arbiter; but he was certainly in favour of experiment rather than repetitious reiterations of dead formulae.

He will be much missed by his fellow Trustees, both at the Montreal Museum and at the National Gallery in Ottawa.

From Robert Ayre, art critic of the Montreal Star and an editor of Canadian Art:

Jean Chauvin worked quietly, behind the scenes. We need the French word to describe the quality of his modesty: he was *discret*. He was unobtrusive, yet he was not remote: there was nothing stiff in his courtesy and tact; his reserve was warmed by a human sympathy that inspired reciprocal affection. Gustave Lanctôt speaks of his presence as "*amicale, intelligente et discrète*." In an editorial tribute on 17 September 1958, the day after his sudden death, *La Presse* said: "*Il laissera le souvenir d'un artiste, d'un homme de goût, d'un écrivain d'une culture souriante et profondément humaine.*"

His distinguished war services have been mentioned previously. He himself never spoke of them. He put them behind him and the Jean Chauvin we knew was the man of action in a far different field, the unassuming but vigorous man of intelligence and taste, the writer "*avec une plume alerte, vive et concise*," the wise counsellor, the enthusiastic and liberal-minded promoter of the two cultures in Canada, the French and the English; and of their synthesis, for he was a Canadian in the fullest sense of the word.

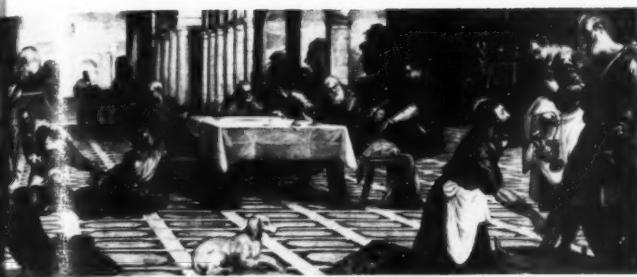
At home in Montreal, he made his influence felt through *La Revue Populaire* and other publications, and as a member of the Council of the Montreal Museum of Fine Arts. In the wider area of Canadian life, he was a Fellow of the Royal Society of Canada, and president of the French section. His work as a Trustee of the National Gallery of Canada and as a director of the Society for Art Publications, publishers of this magazine, has been noted elsewhere.

As Mr Lanctôt recalls, Jean Chauvin was, as a student in the University of Montreal, in the vanguard of the literary ideas of the day, an iconoclast who took a delight in overturning ancient traditions. The years tempered his exuberance but, though he brought mellow judgment to his work for the arts of his country, he did not lose his youthful spirit. To him a public gallery was not the storhouse of the past but an organism that must be alive in its own time. It must use the past for present needs and always look toward the future. He rejoiced in the growing consciousness of the arts in Canada and helped the National Gallery expand to nourish it, and he was concerned that *Canadian Art*, as it outgrew its old clothes should not outgrow its audience. To him, the arts were not an esoteric mystery but were of the very fibre of the nation. And this was all the more reason why he would not compromise with quality.

In *La Patrie du Dimanche*, 28 September 1958, Mr Lanctôt wrote, in part:

"L'âge tempéra ses exubérances, le mêlant aux mouvements d'ascension intellectuelle. Son goût de l'œuvre nouvelle et *Continued on page 6*"

Coast to Coast in Art



A Great Tintoretto for Toronto

A famous painting, *Christ Washing the Feet of His Disciples*, by the great Venetian artist, Tintoretto, is now in Toronto. It is to be acquired by the Art Gallery of Toronto if the money can be raised by public subscription while it is on exhibition there. The picture, which measures 160½ inches by 60 inches, comes from the collection of Lord Farnham in Ireland where it has been for over a hundred years.



An important loan exhibition of Dutch master drawings, organized by the Print-room of the Rijksmuseum in Amsterdam, is being circulated in the United States this winter by the Smithsonian Institution in Washington, D.C. Reproduced here is one of the most famous drawings in the exhibition, *The Heads of Two Pharisees*, by Hieronymus Bosch, from the collection of Mr and Mrs L. V. Randall of Montreal

Addenda to "Where to Exhibit 1958-1959"

The following information was received too late for inclusion in the list which appeared in the Summer 1958 issue:

The Canadian Society of Graphic Art will hold its annual exhibition at the Public Library and Art Museum, London, Ontario, from March 13 to April 9.

The annual exhibition of the Manitoba Society of Artists will be held at the Winnipeg Art Gallery from March 15 to 29. Entry forms must reach the secretary, Kenneth F. Martin, not later than March 4. They should be sent to him at the Winnipeg Art Gallery, Winnipeg Auditorium, Winnipeg. They may also be obtained from him at the above address.

A New Executive-Secretary for the Saskatchewan Arts Board

Mr Donald Harvey was recently appointed to fill the position of Executive-Secretary of the Saskatchewan Arts Board. Formerly a lecturer at St Hills College, Durham University, Mr Harvey is also a painter and teacher of art. He studied in England at the Worthing and Brighton Colleges of Art, has exhibited in London, and in Wales where he taught for five years, and has travelled extensively in Sicily and Spain.

New Murals in Saskatchewan

Several young artists in Saskatchewan have been engaged on a number of murals recently commissioned in the province.

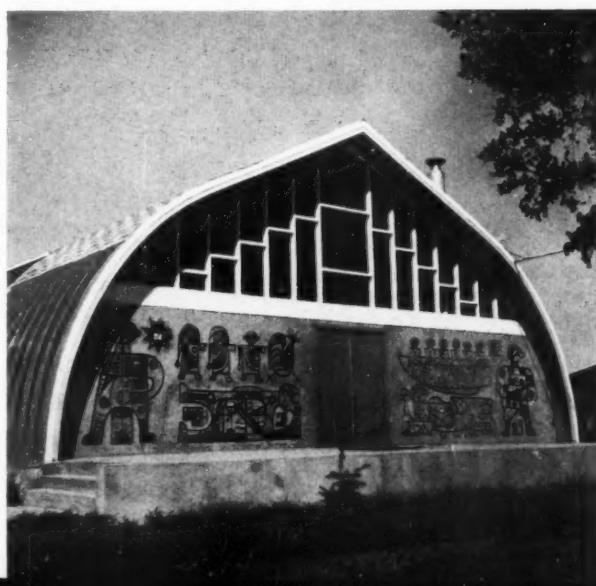
In Regina, Wolfram Niessen has just completed three mosaic panels for the entrance to the laboratory section of the provincial government's new Public Health Building. The panels, which the artist designed in close consultation with the director of the laboratory, embody the tools and interests of the scientist. Niessen came to Canada in 1954 from Germany, where he had attended art schools and studied sculpture at the Akademie Mannheim in Karlsruhe.

Robert Murray, who studied for two years under Kenneth Lochhead at the Regina College Art School, is at work on a mural for the Saskatchewan Government Insurance Building in Saskatoon. This is to be carried out in glass mosaic, covering an area of three hundred and twenty-five square feet. Its subject, highly abstracted, is based on the ideas of protection, industry and agriculture. In 1957, Murray completed a large wall painting for the students' dining-hall of Regina College, on the theme of Saskatchewan flora.

Roy Kiyooka, born in Moose Jaw and a graduate of the Provincial Institute of Technology and Art in Calgary, who later studied in Mexico with James Pinto, is working on a mural for the First Presbyterian Church in Regina. A tall mosaic panel, 16 feet by 6 feet, it embodies the mediaeval symbolism of the Crucifixion and the Resurrection through the motif of the phoenix.

Helga Palko, who comes from Linz in Austria and studied at the Academy of Fine Arts in Vienna, has lived in Saskatchewan since 1952. She is at present at work on an enamel frieze for the entrance hall of the Provincial Administration Building at North Battleford. Last spring she finished a mural for St Peter's Mission Church at Lumsden.

The mural by Helga Palko on the east façade of St Peter's Mission Church at Lumsden, Saskatchewan. It is executed in concrete sgraffito with enamel inlays



THE AUTUMN SEASON: 1958

TORONTO

By far the most spectacular event of the season in Toronto was the conclusion of an international competition for the design of a new city hall and civic square. Though the winning plan comes from abroad (from Finland), and though it breaks radically with the "Calvinist contemporary" style of the city's down-town business temples, the public has accepted it eagerly. Toronto, it would appear, is developing a new awareness of its possible place in the international community.

It would be premature to describe this broadening outlook as a trend; nevertheless the accent of the fall season at local galleries was cosmopolitan. No less than three-fifths of the new



ANON. *Meditation by the Sea*. Karolik Collection

shows came from outside the province, and dealers are promising more to come. From Japan came an exhibition of contemporary prints, and from Africa a collection of native sculpture and masks. The United States was represented by the Karolik Collection of nineteenth-century American painting, and by two young painters in the orbit of the abstract expressionist movement. Two group shows, Canadians Painting in Europe and Contemporary British Artists, provided glimpses of European activity; individual exhibits of Riopelle, Borduas and Alex Colville renewed our contact with three important figures from outside Ontario; and (too late for this review) Painters Eleven invited ten Quebec painters to share their autumn exhibition.

With exhibition space growing steadily, Toronto audiences are at last beginning to see a generous cross-section of contemporary art. It is an exciting prospect. For gallery-goers and painters alike, the opportunity to see the home produce in an international context should be both challenging and rewarding. Our search to find out "where we are" will be clarified by a knowledge of both "where we have been," and "where other artists are now."

Three of the season's exhibitions tell us something valuable about "where we have been." The most imposing of these was the Karolik collection of American painting, 1815-1865, at the Art Gallery of Toronto. To say that this exhibition was aesthetically uninspired may be to bring in a minority report, but we must be honest. There were occasional graces: a few landscapes, such as Fitz Hugh Lane's study of ships at anchor in *New York Harbor* (1850) steered confidently between romantic gush and flat prose; and a half dozen primitives, of which the anonymous *Meditation by the Sea* is perhaps the best, possessed an unstudied charm. But the many self-conscious, awkward portraits, the cliché-ridden landscapes and artful genre paintings (forbears of *Saturday Evening Post* covers) reveal a sensibility that is remote from our own. In this sense, the collection is wonderfully educative: in the presence of these works we see all too clearly why the contemporary movement *had* to develop. In this work there is no sense of the imperious inner drives or the introspective searching that characterize so much modern art; indeed, this art of external appearances and sentimental attitudes reveals eloquently that a return to polite representationism is unthinkable. Some of this work has an inescapable dignity and an honesty of purpose; we admire it greatly, but its idiom is not adapted to an age of neuroses, antibiotics and ICBMs.

In very different terms, *The African Image* - a fine collection of figures and masks exhibited at the Gallery of Contemporary Art - contributed significantly to our understanding of "where we have been." With a superb simplicity, the best of these figures - which are primarily expressive rather than representational - communicate the fused insights of thought-feeling-belief-vision. Such art, whether ritual masks, fetish statues or tiny gold-weights, expresses the nature and the insights of the human spirit with directness and clarity. Here, in its original form, is the impulse that has inspired such contemporary sculptors as Henry Moore and Giacometti. The exhibition included several contemporary works (pieces which somehow escape the slick, stereotyped quality that infects primitive art produced for a commercial market), and a number of magnificent nineteenth-century pieces, the best of which come from the Gold Coast (Ashanti tribe), and the Belgian Congo (Bayaka tribe). We see in these works an image not of what man looks like or thinks about, but of what he *is*.

Finally, an exhibition of more than forty David Milne oils at the Laing Gallery reminded us powerfully of our immediate past. These landscapes and still lifes, painted between 1929 and 1936, came from the collection of His Excellency The Right Honble Vincent Massey. Their subtly surprising use of colour, their interest in pattern rather than close detail, and their delicate poise - which suggests that the impression has been captured almost in spite of itself, that a single line or brush stroke more would make the image too solid and obvious - these qualities speak of an artist who sensed that Canadian nature painting tended to be either too monumental and rhetorical, or too much concerned with the limited, *particular* image. Milne's nervous yet "detached" studies reveal the spirit of a place with quiet understanding rather than flamboyant pride, with meditative excitement rather than sensory revel. This exhibition - which may be the last big Milne show for some time - reminds us of a truth that few Canadian nature painters have grasped: to see implies to understand.

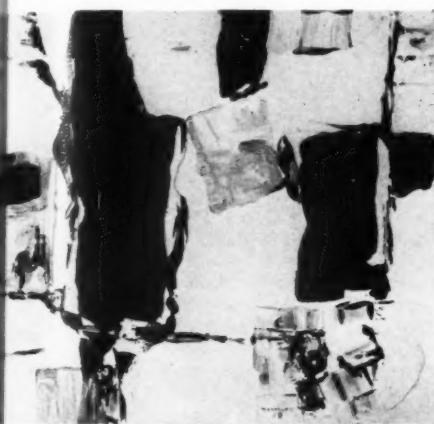
The contemporary Japanese prints at the Greenwich Gallery made a valuable contribution to the definition of "where we are now." In many ways they are close to the spirit of David Milne, but we are aware that their combination of still detachment and of humane warmth rises in large part out of an ancient tradition of observation and contemplation. In contrast to their predecessors, these print-makers carry out every stage of the engraving and printing process. Their ruling colours (earthy blacks and browns), their loving awareness of the grain and texture of the wood-blocks which they use, and the cool purity of the forms which they create, take us into a



Bayaka. *Fetish figure, male*. Gallery of Contemporary Art

world where we see with meditative detachment and clarity. It is not surprising, perhaps, that these artists are at their best in treating such ageless themes as the farm, the home, or the garden; when they turn to westernized animal subjects or such themes as "jazz," their touch is less sure. They afford us, nevertheless, a spare and winnowed image of experience that few artists of the troubled Occident could match.

Several other exhibitions throw new light on the question of "where we are." At the Jordan Gallery - the latest addition to Toronto's burgeoning family of commercial galleries - the exhibition, Canadians Painting, in Europe suggested that our young pilgrims in Europe are



PAUL-ÉMILE BORDUAS. *Formes oubliées*. Jordan Gallery

either selling their best work there, or are so fully occupied with "living" that their serious painting must await their return to Canada. By contrast, the exhibition, Contemporary British Artists, at the same gallery was always civilized and almost always perceptive. Once again we

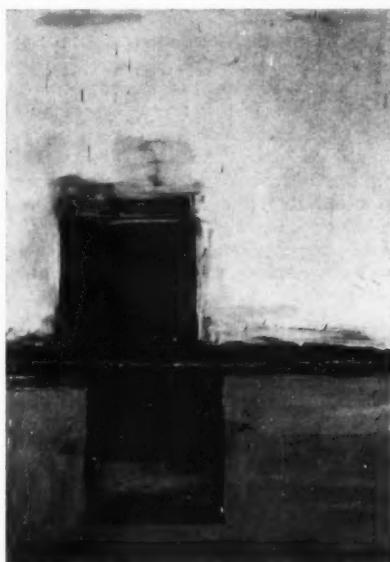
is clear and urbane; and the witty sculpture of Kenneth Armitage, and the impulsive bronze figures of Reg Butler should be instructive to ninety-nine and nine-tenths of our sculptors. Canadian artists all too often feel it their first duty to be profound; British artists, on the other hand, try first to be artists. The British group may not often achieve profundity, but they are seldom caught in the operatic poses that too many Canadians mistake for high seriousness.

The exhibition of Borduas and Riopelle at the Laing Galleries did nothing to diminish our fascination with these painters. Two years ago we wondered where Riopelle's exploration of the kaleidoscopic possibilities of triangular forms would lead. It looked as though he would push right through the kaleidoscope; and this is exactly what he has done. On the other side he finds a world which is best described as non-objective landscape. And this discovery of form now competes strongly with colour in his paintings: avenues and distances open up in his compositions; soon, perhaps, he will even begin to discover objects. Borduas, on the other hand, has reached a critical point in his development. The rich plaques of colour which he once used to create luxuriant, plant-like effects have now sorted themselves into basic colours - a creamy white (which dominates every canvas), black, vivid blue and terracotta or brown. These colours, presented with authority and control, play a kind of dynamic chess game in which the colours make varying campaigns against white. This play makes for a highly sophisticated art, but one wonders tensely where the game will end. Will the end be "checkmate"? A showing of Alex Colville's work - also at the Laing Galleries - can be described briefly: it was an exhibition of high quality. Colville's ability to distinguish between subjects of genuine significance and those which are mere *trompe l'oeil* is uncertain, but his best works - such as *Child Skipping*, *Nude and Dummy* and *Nudes on the Shore* - have wonderful depth and richness. He is one of the rare contemporary artists who has been able to make the representational idiom a vehicle for thought and contemplation. These are not genre paintings: he shares Gertrude Stein's pure perception that we see an object by looking at it - again and again and again.

All this brings us to the Toronto scene. Of the one-man shows only two were of real interest, although it should be noted that a large showing of York Wilson's recent Venice canvases sold like cotton-candy - which is substantially what they are. At the Gallery of Contemporary Art, Robert Hedrick's one-man show of large oils introduced a new phase in the work of a rising painter. These works - land- and sea-scapes which have more to do with the imagination than with actual places - call up such adjectives as romantic, passive, and exotic; but they are honest. In *The Tide*, for example, the horizons of sea, sky and shore shimmer ambiguously as we watch; our exploration of the delicately graduated areas of colour leads us to a perception of our own

shifting horizons. The talent here is never aggressive, but in its best moments it has a quiet authority; it is an art to live with.

In a different vein, Michael Snow's exhibition at the Greenwich Gallery produced a half dozen of the wittiest, most arresting canvases of the season. This painter's style is alert and nervous - at once conscious of fine shades of meaning and capable of reducing experience to its large, essential outlines. In a tradition-breaking experiment, titled *Bright Corners*, he challenges conventional ways of seeing by asking the eye to accommodate itself to various unorthodox arrangements of colour. In one sense we are reminded of the Japanese diagrams designed to test colour-blindness; in another, we glimpse the brilliant midnight corners of a crossing like Toronto's Dundas and Yonge. *Nightways*, a related canvas, gives us a sense of looming buildings and garish store-fronts flashing by at 30 m.p.h. *Narcissus Theme*, a new



MICHAEL SNOW. *Narcissus Theme*. Greenwich Gallery

development, begins an examination of upside-down forms, image and reflection.

One important item remains: the season began with a new exhibition at the Royal Ontario Museum which one hopes will become an annual event - Typography '58. Sponsored by the Typographic Designers of Canada and the Rolland Paper Company, Typography '58 has at last extricated the art of typographical design from the razzle-dazzle of the exhibitions of the Art Directors Club. In three major areas - Book Design, Business Printing Design, and Magazine Design - this show examined, on its own merits, the basic role that well-designed type plays in the field of communications. The exhibition may not persuade us to revise a popular saying into: "One word is worth a thousand pictures." Nevertheless, in an age that has made the TV



HENRY MOORE. *Seated figure*. Jordan Gallery

note that the British palette avoids the bold colours that give Canadian and American painting its confident accent. But the British statement, as seen in James Hull and William Scott,

tube and the film unchallenged masters of the picture, typography comes back into its own as an art of beauty and purity. This exhibition will strike many viewers as conservative, but we are likely to be grateful, finally, for its redefinition of the power of simple type forms. It is a matter of real interest to note that our leading journals of art and literature – *Canadian Art* and the *Tamarack Review* – shared honours as the best-designed magazines, while the "communications" journal *Explorations* was not included in the 18 best exhibits chosen by the jury.

HUGO MCPHERSON

MONTREAL

There are now more than a score of places where exhibitions are held in Montreal. In addition to the Museum of Fine Arts and the galleries of a dozen dealers, the foyer of the Hélène de Champlain restaurant on St Helen's Island is a gallery until the depth of winter; summer showings are held in the old barracks there, indoors and out; one on Dominion Square will likely be repeated next summer; throughout the year, the Y.W.C.A. presents monthly exhibitions. The Gébu seems to have discontinued its shows, but two other theatres have taken up the idea, the Montreal Repertory and the international theatre on St Helen's Island, La Poudrière, and in the summer season the Mountain Playhouse has lobby exhibitions. The Arts Club exhibits are open to the public; the Redpath Library of McGill University displays books and prints from its collections; the University of Montreal, either in the main building or in the students' social centre, occasionally presents exhibitions; so do the École des Beaux-Arts, the École du Meuble, the Canadian Handicrafts Guild, the Jewish Public Library and the Y.M.-Y.W.H.A. Once in a while you may find an exhibition in the City Hall, in the Queen Elizabeth Hotel and the Ritz. The dealers most frequently in the news are Agnès Lefort, Denyse Delrue, Max Stern of the Dominion Gallery, George Waddington and Monique de Groote. The Continental, l'Art Français, Antoine's and



HENRI MASSON. *Ancient Music*. George Waddington Galleries

Walter Klinkhoff rarely have special exhibitions. The departmental stores, Eaton's – with the annual Hadassah benefit show – and Morgan's, which entertained the Duke of Bedford and some of his paintings from Woburn Abbey at the opening of the fall season, are scarcely to be included among the galleries. With the retirement of William R. Watson, Montreal lost one of its longest established picture dealers. Two new galleries have opened, Galerie Artek and the Four Penny Gallery; the latter, which has a touch of Greenwich Village, is open only in the evening; and a bookshop, Librairie Internationale, is now displaying pictures.

Though exhibitions are not to be seen in all these places at once, there is enough going on in Montreal in the height of the season to keep the gallery visitor fully occupied. The 1958-59 season was in full stride by the end of October. In the last week of the month, 11 new exhibitions opened, four older ones closed and three had a day or two to run. Three were to open in the following week, including the 79th Annual Exhibition of the Royal Canadian Academy.

The first major exhibition at the Museum was Biennale 57 – Jeune Peinture, Jeune Sculpture (or rather, part of it). I found it a depressing show, understandable enough, considering the years in which these young French and German artists were growing up, but I longed for a little *joie de vivre*. In a well-organized exhibition of drawings, photographs and maquettes, the Province of Quebec Association of Architects gave a good perspective of community planning and building design. It was a public relations project, to make Montrealers aware of the architect in the scheme of things. The Association of Canadian Industrial Designers had a similar object in view for their profession in its small tenth anniversary exhibition at the Beaux-Arts.

Up to November 1, Montreal had five other group shows, one each at Artek and the Four Penny, including untried young painters, another at Denyse Delrue's and two at the Waddington Galleries. Mme Delrue opened the season with a round-up of the two dozen artists, most of them non-objective, who are in her "stable," including Pellatt, Tonnancour, Bellefleur, Mousseau, Giguère and Alleyne. Mr Waddington opened with six Canadians: Jeanne Rhéaume, Jack Humphrey, M. Reinblatt, Kazuo Nakamura, Henri Masson and John Stewart, and followed with 15 contemporary Mexicans, brought from Brussels and from the Mexican Biennale. It was a mixed and derivative exhibition, with none of the fire of the old Mexicans. Rufino Tamayo's pencil notes, catalogued as projects for murals, served only to bring his name in.

Of the 11 new exhibitions in the last week of October, six were solos by women painters: Marian Scott at the Dominion, Eva Landori at Agnès Lefort's, Rita Letendre at Artek, Michelle Remillard at Librairie Internationale, Hessil Boulbee at the Y.W.C.A., Betty Sutherland at

the Four Penny. Miss Letendre, coming closer to Riopelle, is no longer the confectioner; her touch is firmer, her colour less like candy. It remains surface painting, going no deeper than the titles suggest – *Jazz, Blues, Bop, Implosion, Carnaval*. Mrs Scott and Mrs Landori are, on



EVA LANDORI. *Petit format No. 4*. Galerie Agnès Lefort

the other hand, inward-looking and both developing out of the figurative into "abstract" expression. Eva Landori is a poet who offers the essence of an individual emotional experience, always quietly, delicately, without violence – *Avril, Reminiscence, Épanouissement*. Marian Scott, whose work has always seemed to me to be a pilgrimage, from the cell, the fossil and the cave-man drawing, through Gothic sculpture, has become so tangled in a maze of



MARIAN SCOTT. *Figure*. Dominion Gallery

Tobey "white-writing" and Pollock drippings and spatters that she now eludes me.

Walter Klinkhoff introduced the Scottish painter, Charles McCall, student of Peploe, influenced by Sickert, Degas and Vuillard, who steers his way agreeably and harmoniously between the decorative and the anecdotal.

The gaiety I missed in Biennale 57 I found in Léon Bellefleur at the Delrue gallery. He was followed by Marcelle Maltais, coloured maps of imaginary lands and the wood and metal abstractions of Armand Vaillancourt. Louis Jaque, in his first one-man show, proved himself to be a painter of sensibility and tact in a series of gouaches and collages that added poetry to the geometrical.

Miss Lefort showed Jean-Paul Brusset, whose impressions of Paris have a pale cast and an almost perverse fantasy. Also from Paris came Françoise Adnet, seen at the Monique de Groote gallery. Like Buffet, Adnet is influenced by Francis Gruber; she is linear and fastidious, but



FRANÇOISE ADNET. *Les deux soeurs*. Monique de Groote

not as famished as Buffet, and has a touch of melancholy sentiment not without its charm as

she paints her own elfin self and her dream children and invisible playmates.

Landscapes in the Group of Seven tradition by Albert Cloutier and Mexican sketches and records of the St Lawrence Seaway by John Walsh opened the Museum's Gallery XII program. Some small landscape sketches by Gilles Gauvreau and leafy sprays on tinted backgrounds by Guy Michon followed, without adding much to a crowded season.

The main exhibition on St Helen's Island was a survey of the Canadian Handicrafts Guild permanent collection.

ROBERT AYRE

CANADIAN ART 64

Among the articles to be published in the Spring issue of the magazine are:

VARLEY'S ARCTIC SKETCHES

FOUR NEW BOOKS ON THE ARTS IN CANADA
REVIEWED BY R. H. HUBBARD

J.-R. OSTIGUY SUR L'ART DANS LA VIE

NEW CANADIAN CITY HALLS

ALAN JARVIS ON HENRY MOORE SCULPTURE
IN CANADIAN COLLECTIONS

THE BOBAKS IN CORNWALL

(approximately 80 pp.; 8 pp. in colour)

BACK NUMBERS

Back issues of Canadian Art are now extremely rare and certain numbers are completely out of print. The publishers would welcome offers from subscribers listing copies they are willing to dispose of. Effective immediately all available issues prior to the change of format will cost \$1.50 a copy and Vol. XV (Nos. 59-62 inclusive) will cost \$2.50 each or \$7.50 the set.

In order not to miss this or any of the other exciting issues which are planned for Canadian Art for the coming year, there is a simple solution: Send your subscription of \$3.50 to Box 384, Ottawa today. (Please state with which issue you wish your subscription to begin.)

Last year the magazine consisted of 326 pages and 535 black and white plates with 50 in colour - all for \$3.50. Each issue brings you direct informed articles on the major trends in the visual arts in Canada today.

Montreal Museum of Fine Arts

FOUNDED 1860

EXHIBITIONS

76th Annual Spring Exhibition

APRIL 3 - MAY 3

School of Art and Design

APRIL 11 - MAY 10
STUDENTS AND CHILDREN

Permanent Collection

Old Masters and Modern Painting

Decorative Arts of Europe, the Americas and Asia

1379 SHERBROOKE STREET WEST MONTREAL, P.Q.

GEORGE WADDINGTON GALLERIES

1452 Sherbrooke Street West
Montreal

Paintings and Drawings by
Leading Canadian, Continental and Mexican Artists

JORDAN GALLERY

107 YORKVILLE AVENUE, TORONTO, CANADA

Contemporary
Painting and Sculpture
Canadian, British
and European



PAUL PEEL, R.C.A., 1860-1892
IN THE STUDIO, 30 x 20 inches



GUSTAVE COURBET, 1819-1877
CHEVREUILS DANS LA NEIGE, 13 x 16 inches

I Floor: Canadian Exhibition Rooms
II Floor: Paintings by 175 Canadian Artists
III Floor: French and European Paintings
IV Floor: Old Masters
V Floor: Open Air Sculpture Terrace
Elevator

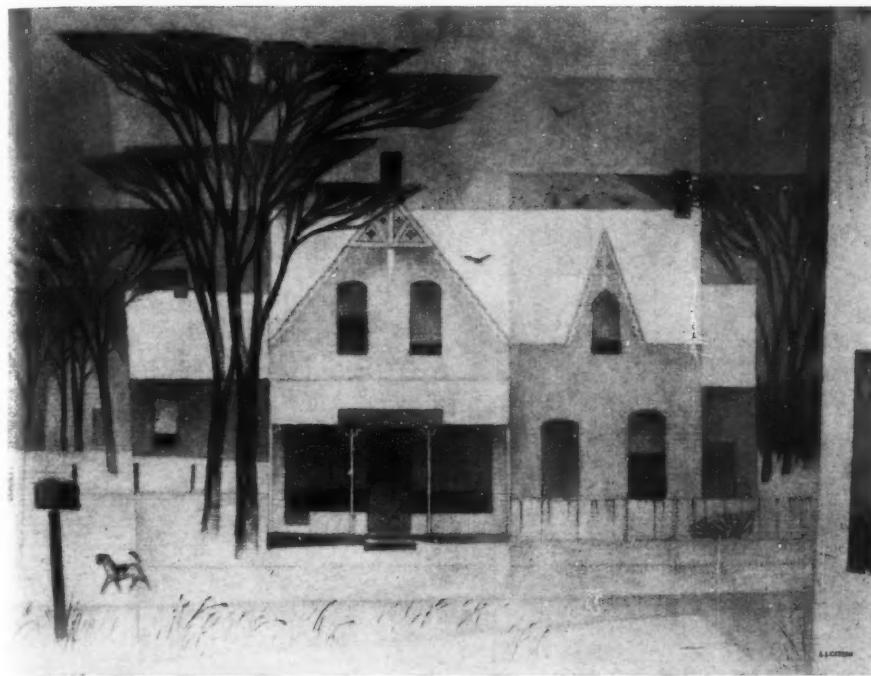


PIETER DE HOOCH, 1629-1681
PORTRAIT OF AN OFFICER, 20 x 13 inches
Reproduced in *Klassiker der Kunst*,
Pieter de Hooch, by W. R. Valentiner, p. 8

CANADA'S LARGEST SELECTION OF FINE PAINTINGS

1438 SHERBROOKE STREET WEST, MONTREAL

DOMINION GALLERY



We are pleased

to present the

A. J. Casson

exhibition

March 6 to 21

759 YONGE ST., TORONTO ROBERTS GALLERY

**GALERIE DRESDNERE
INC.**

1540 Crescent St ★ Montreal

*The painters of
"The Paris School"
and
young Canadians
of merit*

L'ATELIER

RENEE LE SIEUR



**GALLERY OF CONTEMPORARY
CANADIAN ARTISTS**

**paintings, sculpture, ceramics,
enamelware**

12 RUE STE ANNE

QUEBEC



The College provides specialized training for those who contemplate careers as Artists and Designers in the Fine or Applied Arts.

Illustrated Prospectus on request

ONTARIO COLLEGE OF ART
100 McCaul Street, Toronto, Canada

FINE ART
COMMERCIAL ART
CRAFTS
CERAMICS

EIGHT MONTHS
\$51.00

Art courses

THE PROVINCIAL INSTITUTE
OF TECHNOLOGY AND ART
CALGARY • ALBERTA

GREENWICH GALLERY

contemporary art
736 bay street, toronto

january 30—february 19—graham coughtry

february 20—march 12—gordon rayner
joyce wieland

march 13—april 2—robert varvarande

april 3—april 26—bruno bobak

Artists' Workshop

Beginners, amateurs or professionals, learn, study or practise.

Drawing, painting and sculpture classes, afternoons or evenings, under expert instructors.

School open
SEPTEMBER to JUNE
623 SHERBOURNE ST. (Rear), TORONTO WA. 2-5922

VANCOUVER BOARD OF SCHOOL TRUSTEES

590 HAMILTON STREET,
VANCOUVER 3, B.C.
WRITE FOR PROSPECTUS
FRED A. AMESS, PRINCIPAL



VANCOUVER SCHOOL OF ART

TRAINING THE HAND AND EYE

Manitou-wabing

CAMP OF FINE ARTS



A unique blend of Camping with the Arts
For Senior Boys and Girls from 12 to 17
in the District of Parry Sound, Ontario
Telephone: RU. 3-6168

Enquiries Invited: 821 Eglinton Avenue West, Toronto

GALERIE AGNES LEFORT

1504 SHERBROOKE STREET WEST
MONTREAL

Paintings by Canadians including Borduas, Bellefleur, Dallaire, Landori, Voyer, Steinhouse, Bowles, Beaulieu, Gendron, deKergommeaux, L'Amare, Billmeier, Matte, Mayrs, Alleyn, Jackson, Suzor-Coté, Brusset and other Europeans. Drawings, Graphics by Minami, by Canadians and European artists. Sculpture by Schleeh, Kahane, Koochin, Shearer, Jones.

CONTINENTAL GALLERIES

1450 Drummond Street, Montreal

ON VIEW:

*Paintings by members of
the "Group of Seven"*

*Important paintings and
bronzes by Canadian
& European artists*

*Also early Canadian
engravings, water-colours, drawings
& other rare collectors' items*

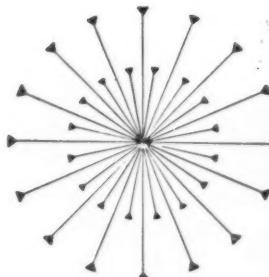


Ponies in the Sand Pit
by Sir Alfred Munnings, P.P.R.A., K.C.V.O.

study art

at a
residential
university

The logo consists of three large, bold, black letters. The letter 'B' is positioned at the top left, with the word 'achelor' written vertically next to it. Below 'B', the letters 'A' and 'F' are joined together, with the word 'ine' written vertically next to them. To the right of the joined 'A' and 'F', the word 'art' is written in a large, light gray, semi-transparent font. Below 'art', the words 'or diploma' are written in a smaller, black, sans-serif font.



Robertson galleries

103 Queen Street, Ottawa, Canada



paintings • graphic art • ceramics • contemporary furnishings

J.W. MORRICE

Now available, thirty-colour pochoir reproductions of ten important paintings by the Canadian artist, James Wilson Morrice, reproduced in their original size, in limited editions of 100 each.

As the supply is limited, collectors are asked to write early for full information to: Publications Office, the National Gallery of Canada, Ottawa

Southampton Summer School of Fine Arts

*Extension Dept. of the Bruce County Historical Museum
In the Beautiful Georgian Bay, Lake Huron, Bruce Peninsula
Vacation Land*

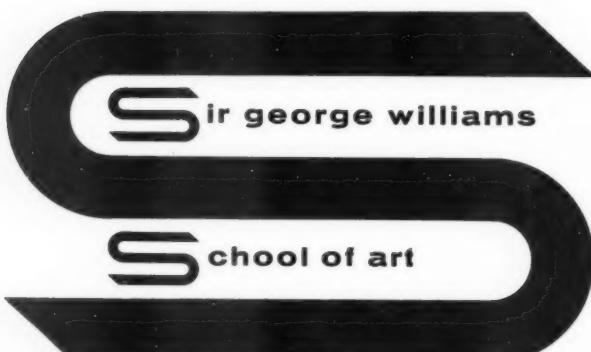
*Outdoor Landscape and Studio Painting
Figure and Portrait, Sculpture, Art History*

JUNE 15th - OCTOBER 15th

*Special Autumn Colour Classes
In October - 2 Weeks - October 1st to 15th*

For information write

BERT HENDERSON, DIRECTOR, BOX 352
Southampton, Ontario



1435 DRUMMOND ST., MONTREAL • WRITE FOR PROSPECTUS

WHY MEXICO? Because you can join the Canadian-American colony at any season for a month or more of study in painting, landscape, sculpture, weaving, textiles, lithography, ceramics, silverwork, mural, Spanish, History and Writing at the INSTITUTO ALLENDE in Mexico's most beautiful colonial town... MFA degree and credits... Colourful field trips, room and board from \$60 a month! Free illustrated prospectus? INSTITUTO ALLENDE, Box C. San Miguel de Allende, Guanajuato, Mexico.

Contemporary B. C. THE NEW DESIGN GALLERY

1157 WEST PENDER STREET, VANCOUVER 1, B.C., MUTUAL 3-0044

THE ART GALLERY OF TORONTO

317 Dundas Street West EM. 3-4388

presents

March—April

**THE 87th ANNUAL EXHIBITION OF THE
ONTARIO SOCIETY OF ARTISTS**

and

OSCAR CAHÉN MEMORIAL EXHIBITION

FOUR CANADIANS

Ted Biéler · Gerald Gladstone

Bain Ireland · Michael Snow

THE ART GALLERY OF TORONTO

THE CANADA FOUNDATION

Continued from page 29 men and U.S. soldiers for information about Canada's cultural life became convinced that the kind of work they had been doing as a temporary wartime activity should be continued for the benefit of Canadians. This conviction became reality when the Canada Foundation was incorporated in May 1945, with Mr Justice Joseph T. Thorson, president of the Exchequer Court of Canada, as its first president. Other incorporators were John Grierson, George de T. Glazebrook, Mrs G. V. Ferguson and Arthur L. Phelps.

The main hope of the founders was that the Canada Foundation would devote itself primarily to the promotion of public interest in all forms of the arts in Canada. The widest possible interpretation was given to "public interest." It was felt that the greatest need was to provide informed and intelligent liaison services between governments, corporations, organizations and individuals on the one hand and the artist and his agencies on the other. The Foundation has made it its business over the years to become as widely informed as possible about every aspect of cultural activity in Canada, and to bring this information to the attention of people who can make effective use of it. This has involved constant and unrelenting pressure upon people highly placed in government and business, to impress upon them that the arts are a basic element of our way of life and deserve generous and understanding support. The Canada Foundation has had notable success in its encouragement of financial support of the arts, although its name rarely appears in the picture. As a matter of policy the Foundation wishes to keep its administrative functions at the minimum level, and avoids, whenever possible, the actual handling of funds for scholarships or promotion purposes. Nevertheless, it has become the administrative agency for substantial sums and

has been the direct granter of many awards to enable Canadian artists, musicians, dramatists and others to study at home or abroad or to permit foreigners to visit Canada. The Foundation favours (but not exclusively) grants to young, promising artists and many of its junior scholarships for study abroad have been made to people who are now proving themselves in Canada's cultural life: Guy Beaulne, John Beckwith, Harry Somers, William Ronald, Stanislaw Rigolo, Gerald Trottier, Walter Kaasa, Patrick Landsley, Stanley Lewis, Irving Layton, John Marlyn, Adele Wiseman.

Direct liaison activities between Canadian business and the arts is one of the Foundation's most important activities. Advisory work with corporation executives, advertising agencies, public relations counsellors and promotional journalists results often in the use of Canadian cultural facilities in novel forms and with generous financial support. Many times the Foundation has brought together artists who have something worth while to say and potential users or philanthropists. Many times it has gone directly to monied sources and "hard-sold" financial support for an artistic enterprise. There is a purpose in referring to these activities. In the current time of increasing state paternalism, some people see the future as no longer requiring the activities of voluntary, non-governmental agencies in the field of the arts. The advent of the Canada Council has led many people to ask: Are such organizations as the Canada Foundation necessary any more? To the people in the Canada Foundation the answer is clear. Promotion of the arts is not a field which lends itself naturally to a monopoly by the state or by private enterprise, but is an area of essential co-operation between the two. The Canada Foundation is on the side of private enterprise and believes firmly that

private enterprise should be in the driver's seat. It also is convinced that the role of the state is one of great and indispensable importance; and that is why the Canada Foundation warmly welcomed the Canada Council and has collaborated with it continuously.

The question is often asked: How is the Canada Foundation financed? In the first instance, the Foundation is maintained by its associates; a thousand men and women, in all walks of life and in all parts of Canada, who contribute small sums annually. The largest sum the Foundation receives from any source for maintenance is two hundred dollars a year. It does not seek or receive government grants. The administrative budget is small. The staff is kept at a minimum and economy is regarded as a virtue. In the second instance, the Foundation seeks out "earmarked" money to enable it to do many of the things it does. Earmarked money is never solicited until a project has been thoroughly planned in detail

and the invited potential benefactor can see exactly what he is being asked to subsidize. It has been the Foundation's experience that, on the whole, business people are thoroughly sympathetic to cultural activities and are willing to support them in reasonable proportion to the many other human activities requiring help and encouragement.

Thirteen years ago the Canada Foundation was often told by business men that its projects and proposals were too impractical; because at that time there were plenty of people who believed that all cultural activities were on the arty, semi-lunatic fringe. That is no longer so. Most cultural activities today are managed with skill and foresight and realism, and with a belief that they will receive what they deserve. In this atmosphere and this exciting area of activities the Canada Foundation looks forward to a continuously interesting and useful life.

CONFLICTS IN CANADIAN ART

Continued from page 35 through the use of large square forms that are often just sheets of paper, smudged or almost pristine. It is this sense of plastic beauty that distinguishes him. In his small drawings he creates a mood of unbearable quiet with a pencil tracing of a smile or a glass of Coca-Cola, a piece of torn nylon, a stain . . . Come, sweet bombs, and fall on *Art News*.

Is it the fear of being found in the wrong camp which impels tentative approval or serious recognition for the strange and unorthodox, and immediate denunciation of the traditional, without waiting to see whether this particular example has valid merits?

Undoubtedly, human nature being what it is, there are those who are modernist camp-followers because, having little taste or intellect of their own, they want to be in the intellectual swim. Ernest Gombrich in the *Atlantic Monthly** said, "Put an abstract in your room and you have proclaimed your allegiance to the right kind of thing." Of course. You can find these people in any sphere, those who are serious and determined about progressive jazz, those who know the names of Sartre, Anouilh, those who have cocktail party conversational gambits on the latest unusual books, the ballet, the Théâtre du Nouveau Monde. It is human nature, and human behaviour is endlessly amusing.

There may be art dealers who are unscrupulous, but there are others who are honourable, one or two even dedicated. The art galleries may show non-traditional work which the public detests, and yet how many

public galleries have we today, stretched across the country in a hundred cities and towns where twenty years ago you could find scarcely a dozen.

Juries have, probably on numerous occasions, dismissed a traditional painting of sincerity and merit, and accepted one of second-rate cleverness because it was in the modern idiom. They may also have made some unwise selections for the two Biennials of Canadian Art and for exhibitions representing Canada abroad, persuaded by the fact that the works were expressed in the current jargon, subscribing to the fashion of today.

There is much room for criticism. But to right these wrongs, are we to send out pale and endless reproductions of Orpen and Clausen and Munning as representing the creative painting of a mature nation, no longer a colony, politically or culturally?

Of such extremes are the conflicts in Canadian art. They have brought life and vigour to painting in Canada, more than decay. They have brought confusion and bewilderment to the public; to the artists a few ulcers and a good deal of wasted energy. They have played their part in forming new societies for attack or defence. They have insidiously affected the choice of pictures for exhibition or purchase.

It is time reason and maturity were substituted for isms and prejudices and international fashion in our evaluation of Canadian paintings.

*April, 1958

TO SERVE THE LIVING CAUSE

The following is an excerpt from the address referred to on page 21 and delivered at the annual dinner of the Royal Canadian Academy, in Montreal, 8 November 1958, by John Steegman, O.B.E., Director of the Montreal Museum of Fine Arts.

After defining the functions of an Academy of Fine Arts as "to preserve tradition, to transmit it and to give it regular blood transfusions," Mr Steegman went on to say:

"In some cases, academicians have privileges and in others they don't. But in any case they have responsibilities. They have a duty to the cause of art, and a duty towards the public. Ultimately these are the same thing, and they apply to the members of all official academies everywhere.

"So long as a painter regards it an honour to have R.C.A. after his

name, he has pride in being a member of a body which carries weight in the public mind. The public, by and large, does regard the Academy as standing for the traditions in art: whether artists who have not aspired to those august letters feel the same I don't know. There are of course some benighted artists who don't give a hoot whether they become R.C.A.s or not - this is very dreadful. There are, no doubt, others who will try to move heaven and earth to get themselves elected - this is quite proper, since we live in a world of competition. If such artists did not move heaven and earth, they might never achieve the R.C.A. on the mere merit of their work alone. I need hardly add, that the more such types obviously try to act on their own behalf, the less likely they are ever to be elected - at least, I presume so . . .

"The word 'academic' began by meaning scholarly; then it came to meaning in the best sense traditional. Professor Waterhouse has defined, rather unkindly, the aim of academism as being 'the large statement of half-truths.' That in itself is a half-truth. I do not think it is the proper aim of academism to explore, but to generalize about the explorations of others - and to develop those explorations on a broad and constructive basis by 'the broad statement.'

"'Constructive' is the word. As an influence, Reynolds was more constructive than Annibale Carracci. Carracci tried to express tradition by a formula, a 'norm.' Reynolds took tradition, gave it a blood transfusion and rescued academism in the nick of time.

"Was that a good thing or not? We all know that in the last one hundred and fifty years or so the great movements forward, like those of Turner and Constable, of Delacroix, Courbet, Degas, Cézanne, of Rodin and Henry Moore, have come from the revolutionaries. Here, the first great forward step was that of the Group of Seven - also revolutionaries, opposed to and opposed by academism.

"They would have made their impact on art in Canada whether there was an Academy or not. But whether the Academy would have long continued to be effective if it had not ultimately absorbed them into its fold, and thereby rejuvenated itself, is another question.

"To preserve tradition is desirable in order to sustain standards of training and discipline, and it must therefore be transmitted to successive generations by the schools: the Canadian Academy cannot do this, not having its own school, and of course exhibitions do not serve that purpose.

"You can preserve traditional methods of training, and transmit them. But you cannot preserve a mode of vision, once it has ceased to be the accepted vision of its own day. You can imitate it and produce convincing generalizations about it - Waterhouse's half-truth - but then the danger is that having found something that pleases both himself and his public, the artist may be tempted to go on turning out the same picture for the next twenty years: that is being academic in its pejorative sense; it is being subject to artistic principles that represent the past and are no longer of creative significance for our own day.

"What on earth do I mean by 'creative significance?' It sounds like something from a thesis in the American *College Art Journal*. I suppose what I mean is some form of intensely personal expression which will influence the vision of its own day so much as to form the vision of the next. It is not every generation that produces a Caravaggio or a Bernini, a Constable or a Delacroix.

"But take a more recent case: our own generation (most of us I think I can say are over forty!) produced Henry Moore. He is no longer a direct influence, but the contemporary international style in sculpture that we now see in exhibitions everywhere could not have evolved but for the blood transfusions supplied by Moore or Zadkine.

"I keep nattering on about blood transfusion. The purpose of that process is to preserve the life of the patient: in this case, academies. But the blood must be Grade A, of proved quality. If second-rate stuff is infused into any academy, either in the persons of new members or through works admitted to its shows, then the patient will be weakened.

"The annual shows are bulletins which report the state of the patient's health. Those to whom the art of our country is a vital concern will, so to speak, read between the lines of these bulletins and will make their own prognosis.

"I recently got into hot water by talking about the second-hand fashionable banality of a good deal of abstract, or non-figurative, art - not only here, but as seen at Venice, São Paulo and on other international occasions. I meant every word I said. I enjoy a great deal in abstract art, but only when it possesses those intangibles - style and quality. If it lacks those, abstract art becomes as much a fashionable platitude as the academic art of 1910 is now.

"Preservation of what is worth preserving; transmission with flexibility; transfusion of virile blood. With these as its aims, an academy will continue to serve the living cause of art in its country as the Royal Canadian Academy has done for 78 years and, if its guidance continues to be as wise as it is now, will do for generations to come."

JOHN STEEGMAN

JEAN CHAUVIN, F.R.S.C., 1895-1958

Continued from page 54 créatrice l'achemina vers la jeune peinture, dont les talents éclataient comme des bourgeons au contact de la puissante nature canadienne. De là devait sortir son premier ouvrage: *Ateliers*, l'un des plus valables de notre secteur des beaux-arts. Le livre captive par sa pénétrante analyse des meilleures œuvres du jour où le mot offre son relief à la pensée et reflète la sensation picturale qui se dégage de la toile. L'ouvrage le conduit tout droit à un fauteuil de la Société royale - il fut président de la Section française - tandis que la Commission de la Galerie nationale l'invitait à prendre rang parmi ses directeurs.

Derrière l'écrivain, dont les notes s'accumulaient pour de nouvelles études, ses amis avaient vite découvert un homme de qualités rares. Discret jusqu'à l'effacement et sensible aux inquiétudes des autres, il dispensait autour de lui l'allégresse de la vie, la spontanéité de l'esprit, la justesse de la pensée et l'amérité des attitudes, ainsi qu'une gentillesse exceptionnelle dans les contacts de la vie courante . . .

'By beauty of shapes I do not mean, as most people would suppose, the beauty of living figures or of pictures, but to make my point clear, I mean straight lines and circles, and shapes, plane or solid, made from them by lathe, ruler or square. These are not, like other things, beautiful relatively, but always and absolutely.'



COOPER & BEATTY, LIMITED type craftsmen
Wellington West at Spadina, Toronto 2B
EMPIRE 4-7272

New Books on the Arts

THE NETSUKE OF JAPAN. By Egerton Ryerson. 131 pp., 249 plates. London: G. Bell & Sons Ltd. (Canadian distributors: Clarke, Irvin & Company Ltd., Toronto.) \$7.00.

Netsuke are tiny carved toggles which were worn in Japan by men of the Tokugawa period (A.D. 1615-1867). Because the traditional men's kimono had no pockets or convenient place to put small items needed about the person, they were suspended on a cord slipped through the obi, or sash, and the netsuke was attached to the other end of the cord to keep it in place when worn. The great appeal of netsuke to collectors lies mainly in the lively and often amusing forms given them by their carvers, who drew their subject-matter from the immense store of Japanese legend and folklore. The fact that netsuke were usually only about an inch or so in diameter did not limit the skill used in their manufacture, and the best are really exquisite small sculptures. These rollicking little figures are, moreover, much more easily appreciated by persons completely unfamiliar with oriental art than larger and more imposing pieces might be.

Netsuke are collected by art lovers primarily

because of their visual appeal, but also because of their convenient size and because good examples are not nearly so expensive as larger works of art. A group of netsuke often encourages in an appreciative owner an interest in their subject-matter, with which he then tries to familiarize himself in order better to enjoy his collection. It is, however, usually very difficult for such a person to gather information on folklore, since most of the source books are large, specialized library editions and/or long out of print; and superficial accounts that might be available through bookstores or public libraries are inadequate because of the vast range of netsuke subjects.

The Netsuke of Japan is planned to provide the collector with just the kind of help which has long been lacking. It presents a wealth of background information and numbers of the most popular stories in a form which should prove easy to consult. The many clear reproductions are arranged in groups by subject-matter and are closely related to the text. But this book will by no means be appreciated only by the netsuke lover. Anyone interested in the delightful folklore of a country too little known to its Canadian neighbours, or anyone curious about

the subjects illustrated in Japanese art in general will enjoy it. And netsuke collectors in particular will be very pleased indeed to find such a book on the market.

BARBARA STEPHEN

NATURE IN ABSTRACTION. By John I. H. Baur. 85 pp., 58 ill. (13 in colour). New York: The Macmillan Company. (Canadian distributors: Brett-Macmillan Ltd., Galt, Ontario.) \$6.00.

This book is the result of an exhibition organized by the Whitney Museum and shown there in January 1958. Its object was to explore the relation between twentieth-century American abstract art and nature, and to this end, participating artists were asked to answer a questionnaire including the question, "Do you feel that nature has any serious relation to your own work?" The book consists of an introductory article by John I. H. Baur, Curator of the Whitney Museum of American Art in New York, reproductions of work by the 58 artists participating, plus biographical notes on the artists and statements by them, the latter for the most part drawn from answers to the questionnaire.

The National Gallery of Canada Catalogue of Paintings and Sculpture

EDITED BY R. H. HUBBARD

VOLUME I: OLDER SCHOOLS

The growing importance of the National Gallery of Canada among the great art collections of the world has made necessary the publication of a new and permanent catalogue of its acquisitions since its founding in 1880. In the first volume, which describes the collection up to the end

of the 18th century in Europe, the Gallery's chief curator, Dr R. H. Hubbard, has given detailed notes on each artist and each painting and sculpture listed. With 200 half-tone reproductions. Cloth bound, dust jacket \$4.95

To be published early in 1959

VOLUME II: MODERN EUROPEAN SCHOOLS

This volume completes the catalogue of the European section of the Gallery's collection.

There are over 360 half-tone reproductions. Price to be announced

University of Toronto Press



Outstanding New Books

A DICTIONARY OF MODERN BALLET

Edited by Francis Gadan-Pamard and Robert Maillard. A history of the ballet from the time of Diaghilev and Isadora Duncan. Fully covers the ballets of Britain, France, Russia, Denmark, Italy, Spain, Sweden and the United States. The book brings together the work of many authorities. It contains about 600 articles by experts, describing companies, dancers, designers, choreographers, musicians, and the ballets themselves. Lavishly illustrated in colour and black and white. \$7.25

CLASSICAL INSPIRATION IN MEDIEVAL ART

By Walter Oakeshott. An enquiry into the survival and revival of antique classical styles and idioms in the arts of the Dark and Middle Ages. This is a book about "renaissances" which preceded the Italian Renaissance of the 14th and 15th centuries. The author is Rector of Lincoln College, Oxford. The book is illustrated with more than 300 photographs, many of them taken specially for this purpose. \$20.00

THE RYERSON PRESS
299 QUEEN STREET WEST, TORONTO 2-B

For the present discussion, *abstraction* was defined by Mr Baur as "any art not clearly based on recognizable visual reality;" and *nature* as the "all-embracing universe about us, the tangible world of land and water, the intangible world of light, sky and air, the eternal forces of germination, growth and death which make up the cycles of life and season – with man and man-made things alone excluded." "The inquiry is not in any sense a reactionary back to nature thesis," the author says in his introduction; but as man's activities expand geographically as well as in terms of knowledge, it becomes increasingly difficult, for the layman at least, to conceive of a nature which excludes man and man-made things. How, for instance, can one think of air and sky apart from man's efforts in the field of space-conquest? A number of the artists who are quoted also object to this restriction in the definition of nature which, from the beginning, seems bound to limit or distort the implications of the survey. None the less, the artists obligingly filled in the questionnaire and most of them, verbally at least, admit to a connection with nature. In the case of some of the earlier artists, such as Arthur Dove and John Marin, even though they are not here to answer directly to the question, the relation to nature is relatively clear: nature – external, objective – was in some way a starting point, an inspiration, an idea. When we come to the more recent artists however – Ethel Schwabacher, Willem de Kooning, Philip Guston – the relation becomes so nebulous, so metaphysical, so subjective, that it would appear almost impossible to consider them in the same context. "Nature" seems too narrow, almost too nineteenth-century a word to signify what many of these painters are talking about. Here are a few quotations. Ibram Lassaw: "Nature is not separate from humanity. Man is part and parcel of the total ecology of the universe and fulfills his function along with plants, animals, planets, stars and galaxies. I am nature . . . To me there is nothing in the universe, nothing that exists, but nature." Lawrence Calcagno: "The concrete quantitative relationships that I perceive in nature are the means which in painting render form and substance to my subjective experience. This id-

entification extends and illuminates my relationship to the world about me and enriches the meaning of life to me." Richard Pousette-Dart: "The only relationship of my painting to nature is simply through me as a mystical part of nature and the universe." Mark Tobey: "Since I try to make my paintings organic, I feel that there is a relation with nature." Balcomb Greene: "It is my opinion that all art rests basically on an awareness and evaluation of the experience of living in a natural world."

If the author accepts the implications of such statements as these, or the significance of the paintings for which they speak, then how can he, as he does, arbitrarily arrange them in the three categories: the land and the waters; light, sky and air; cycles of life and season – thus suggesting that he sees their relation to nature as metaphoric. Jon Schueler's *Evening* is placed in the first category, Mark Tobey's *Drift of Summer* and Philip Guston's *Untitled* in the third; all would fit with equal ease and suggestion in alternative categories, but to squeeze them into any one at all is to slight their real significance. And how odd it is to find a Franz Kline in the same company with Georgia O'Keeffe – the difference which distinguishes them being so much more important than any finely spun thread which ties them together.

There are basic flaws in the conception of the problem and its analysis, but this is none the less a stimulating book if only because it brings up some of the problems of meaning which are vital to contemporary art. The format is attractive and the quality of the reproductions excellent.

DORIS SHADBOLT

U.S.S.R. EARLY RUSSIAN ICONS. Preface by Igor Grabar, texts by Victor Lasareff and Otto Demus. Unesco World Art Series. 34 pp., 32 colour plates, 5 black and white. New York: The New York Graphic Society by arrangement with Unesco. \$18.00.

This is the latest volume in the *Unesco World Art Series*, which has already published hand-some books of colour reproductions of Egyptian frescoes, the Ajanta cave paintings, Persian miniatures, Ceylonese painting, Australian aboriginal painting, Spanish Romanesque painting, and the frescoes of Masaccio. *Early Russian*

Icons is a most welcome addition to art literature if only because of the scarcity of published material in the West on this important subject. Of all manifestations of late Byzantine art the Russian icon is surely the most attractive. And the icons of the twelfth to sixteenth centuries, with their combination of superb decoration and potent expression, are the high point of Russian painting. The country has never since produced anything to equal them.

The large plates well convey the colours of the originals, especially the vibrant vermilion-green-ochre chord found in the icons of the Novgorod school. The selection of 32 examples happily includes some of the few icons that are well known outside Russia: the Moscow school *SS Boris and Gleb* from the fourteenth century, the Northern school *Entombment* and the Novgorod school *St George*, both from the fifteenth century, and above all the classic *Trinity* by the fifteenth-century painter Andrei Rublev. The plates show evidence of the careful work of conservation which has been carried on at the Tretyakov Gallery in Moscow since 1918; this and other matters are discussed in an article by Victor Lasareff. There is another scholarly essay by Otto Demus and a preface by that senior scholar of early Russian art, Igor Grabar. Notes are provided for each of the plates, including provenance and iconography. R. H. HUBBARD

THE SENSE OF FORM IN ART. By Heinrich Wölfflin, translated by Alice Muehsam and Norma A. Shatan. 230 pp., 91 ill. New York: Chelsea Publishing Company. (Canadian distributors: Renouf Publishing Co. Ltd., Montreal.) \$6.50.

First published in 1931, this work by one of the most distinguished art historians and theoreticians of our century has become one of several major contributions made by Wölfflin to the literature of art history. In whatever ways, over the course of years, later art historians may wish to modify or elaborate upon his now famous propositions, his continuing eminence rests upon the fact that Wölfflin was one of the succession of outstanding German art historians who proposed major concepts for an understanding of the nature of the arts of the past. Form, and its visual and tactile variations, was not only the principal element of his widely

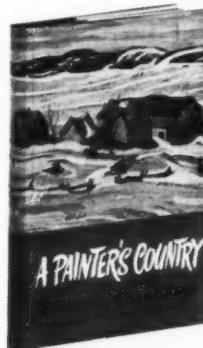
Coming soon . . .

A PAINTER'S COUNTRY

the autobiography of A.Y. JACKSON

the Regular Edition at \$5.00

With the same 12 full-colour plates
as in the Limited Edition at \$25.00



A warmly evocative account
of his life and work
by the man who
more than any other
symbolises
the emergence
of a truly
representative
Canadian art form

CLARKE IRWIN

known *Principles of Art History* but was an essential concern in the subsequently published work, *Italien und das deutsche Formgefühl*, now, twenty-seven years later, translated into English as *The Sense of Form in Art*.

In this latter volume Wölfflin set forth a study of the Italian concepts of form in painting, architecture and sculpture and the extent to which they could be, and were, adopted by northern artists during the great period of German "renaissance" creativity during the years 1490-1530. As in his earlier work—which has had such telling influence on art-historical and critical thought—Wölfflin used the basic element of form as his medium with, however, the objective of drawing distinctions between the Italian as opposed to the northern spirit or expression in the arts. For Wölfflin this period of German art was its greatest and his concern for the era of Dürer, Cranach, Grünewald, Baldung, Burgkmair, Altdorfer, Riemenschneider and others is presented as one in which "...the fundamental concepts of this book may be of some use in clarifying one of the most important problems of art history."

Although this work reflects the preoccupation of twentieth-century German art historians for re-establishing the importance of the German art of that age and to assign to it an identity which for several centuries was obscured by the universal admiration for the art of the Italian Renaissance, happily, Wölfflin's study has a usefulness beyond the limited objec-

tive of clarifying the south German artistic characteristics of those few decades as contrasted with those of Italy. For indeed, one learns from Wölfflin, as in his *Principles of Art History*, ways of seeing which are applicable, in varying degrees of validity, to other periods and areas of European art.

In his effort to deal as simply as possible with complex (and subtle) ideas Wölfflin presented his hypotheses in a series of chapters, each providing the opportunity to establish the nature of Italian form predilections which in turn served to accentuate the contrasting form preferences of the south Germans. These characteristics of Italian Renaissance art were set forth in the several chapters: Form and Contour; Regularity and Order; The Whole and Its Parts; Relaxed Tension; Grandeur and Simplicity; Types and Generality; The Relief Conception; and Clarity and the Subject in Art. Wölfflin proposed the foregoing not as absolutes for Italy but as general characteristics which were antithetical to the basic preference of the Germans for a more lively, dynamic, unregulated, involved and uncontained artistic language in the north.

Wölfflin held that whenever the Germans longed for "classic" values in form they found it as a complementary spirit in the art of Italy, influential but not to be accepted in an imitative way. Moreover, that when the influence of the Italian Renaissance became a direct force in Germany the great period of the German

"renaissance" was already past and a period of artistic weakness had emerged in which artists of lesser stature, often willingly eclectic, accepted the Italianate.

The propositions of Wölfflin have had tremendous influence on the development of art-historical thought, and if there are those who justifiably point out weaknesses or omissions in his work, it also must be noted that Wölfflin himself observed that "...a highly abstract mode of thinking, such as we have employed in this book, inevitably seems to lead to a formalistic treatment of art." Nevertheless, no one who wishes to become as perceptive as possible about the arts of Italy and Germany during that great period of creativeness can afford to neglect Wölfflin's writings.

We can be exceedingly grateful for the translation of this work into English. It is a lucid and intelligent translation as well. Unfortunately, the illustrative examples of this edition have been presented in very inferior reproductions. The informed amateur or scholar will not find this as disturbing as will those, including students, who are less familiar with the works of art presented, and who might more fully appreciate the author's comments if the illustrations had revealed more adequately the qualities of the arts described. Notwithstanding this fault, the present translation should be added as an essential volume in any library which proposes to offer basic works of art-historical literature.

JAMES WATROUS

REINHOLD BOOKS

PAINTING THE FIGURE IN WATERCOLOUR

by Herb Olsen

\$10.00

This is the first book on rendering the figure in watercolour. Under Mr Olsen's spell, one of the most difficult objects for anyone to handle well is made to seem easy because of his many years of teaching experience. Examples of the result of painting from life, as well as the more economical way of using photographs in place of the model, are used to show the student a variety of ways of achieving his purpose. The 3-dimensional forms that go to make up the human body, and the amazing number of colours that can be used to paint it, are carefully explained in detail. Of special interest is the emphasis on how and where to place the figure in a watercolour to make it more dramatic.

CREATIVE GARDENS

by James C. Rose

\$15.00

It is Mr Rose's intention in this book to stimulate the idea and feeling of a garden—not as a conglomeration of bloom—but as space sculpture to be experienced. He is more interested in creative method than specific effect. In the tradition of Stanislavsky in the theatre and Mies van der Rohe in architecture, the outward forms evolve from their inner content which, in the gardens here

shown, is all nature. The result is an exhilarated awareness of our environment sparked with its original sense of wonder. This approach for artist and layman may delight or irritate, amuse or provoke, but it will not leave anyone without a new concept of gardens and their place in the life and art of today.

WATERCOLOR...A CHALLENGE

by Leonard Brooks

\$12.50

May we remind you? "...comes as a breath of fresh air... articulate, intelligible and literate." —

Alan Jarvis
in CANADIAN ART.

Please send me the books encircled below as soon as possible:

PAINTING THE FIGURE IN WATERCOLOUR
CREATIVE GARDENS

WATERCOLOR...A CHALLENGE

NAME _____

COMPANY _____

ADDRESS _____

CITY _____

PROVINCE _____

BURNS AND MacEACHERN

12 GRENVILLE STREET, TORONTO 5, CANADA

FREDERICK SIMPSON COBURN. By Gerald Stevens. With an introduction by A. Y. Jackson. 72 pp., 18 plates, 1 in colour. Toronto: The Ryerson Press. \$3.95.

In the nineteen twenties and early thirties there lived in Montreal a painter whose name was synonymous with success. His canvases sold immediately they were shown and a long waiting list attended his future works. This painter was Frederick Simpson Coburn who now lives in Melbourne, Quebec. The booklet under review is distinguished in format and the letterpress extremely well contrived. All in all, it makes a worthy tribute to this accomplished and popular artist.

Forty miles below Quebec is the tiny hamlet of Beaupré. From 1898 to 1913 Maurice Cullen painted there in the three seasons of summer, autumn and winter. It was a place unspoiled at that time with its habitant life derived from the earliest French settlers. The stone farm-houses dated from the early eighteenth century; oxen were used to plough the fields and in winter to draw the wood. Its very name, Beaupré (beautiful fields) may explain the charm of the place.

At the beginning of this century, Coburn was commissioned by Putnam's to illustrate the habitant poems of W. H. Drummond. Cullen suggested to him that Beaupré would be a perfect *endroit* in which to get an authentic background for these illustrations. Thus Coburn joined Cullen for a summer and winter and there gathered his material for the illustrations which made his initial fame.

Cullen was so impressed by these "black and whites" that he advised Coburn to work some of them up in colour as paintings rather than illustrations. Coburn followed this advice and his reputation as a painter was soon established and his later phenomenal success assured.

I would like to point out one or two minor errors in Mr Stevens' script. On page 9 appears: "The originals of these illustrations were mainly black and white line drawings, or brown and white wash drawings...." Now the illustrations for the Drummond poems were black and white oil paintings on canvas, measuring from 22 by 28 inches to 24 by 34 inches. These are still owned by the Drummond family in Montreal. In 1934 I organized an exhibition of these works for the Montreal Art Club. I was greatly struck by the way the painter had interpreted the play of sunlight with so limited a palette.

Mr Stevens also mentions a muted mauve that Coburn achieved by a mixture of ultramarine and burnt sienna. Surely this should read ultramarine and light red.

The "palette" given in the text is one Coburn derived from Cullen; far different from that of the Belgians and Dutch which Coburn so assiduously studied.

In his bibliography, I believe Mr Stevens meant Albert H. Robinson, and not Albert H. Robson, under T. R. Lee's *The Painter's Painter*.

As a painter, I feel that the flower paintings of Coburn were his most painterly; fresh and astonishing in their free handling of paint, they are a pleasure to study.

To sum up, one would say this is a distinguished monograph on an illustrator-painter who has his own place in the history of Canadian art. It is to be hoped that other of our fore-runners are as well served. R. W. PILOT

THE ARTS OF THE MING DYNASTY. Edited by Sir Harry Garner. 80 pp., 104 plates. Privately printed, London. (American Distributors: Collings, Inc., New York.) \$14.00.

The splendid catalogue, commemorating an exhibition organized in London jointly by the Arts Council of Great Britain and the Oriental Ceramic Society in November and December of 1957, fills a real gap in the available literature in English and points a moral.

For a long time past, scholars, serious collectors, museums and art historians have tended in their enchantment with ancient bronzes and clay figurines to dismiss the works of the later periods in Chinese art as degenerate and devoid of interest. This scornful attitude has been responsible for most post-Sung objects being classed as fit only for curio collectors.

The permanent record of the English exhibition, the first major show devoted exclusively to Ming art, should go a long way toward redressing the balance and gives strong support to the few curators and painters who had been expressing misgivings over the wholesale neglect of later Chinese art.

The book, which provides excellent black and white illustrations of all 384 objects in the exhibition, is an excellent handbook on the subject. It covers painting, printing and textiles; ceramics; lacquers and furniture; metal work; and carvings in jade, ivory, rhinoceros horn and wood. The notes are both concise and candid. In addition to a general introduction there are authoritative chapters on specific aspects by Basil Gray, Arthur Lane and Professor S. H. Hansford as well as by the editor.

The objects came from public and private collections in Great Britain, France, Germany, Sweden and the United States. The representation is excellent in most fields and really notable in the fields of ceramics and early lacquers. It is weak in furniture and the only conspicuous omissions are in the fields of cast-iron sculpture and pewter. (Architecture and large sculpture were outside the province of the exhibition.)

The period (1368-1643) is roughly that of the European renaissance and offers some tempting parallels. The text offers new information on the contributions made by the preceding Yuan dynasty through both its love of barbaric colour and its success in establishing western trade contacts. It distinguishes between the showy art of the court and the contemplative art of the scholars. It underlines those points where Ming art has most to say to our generation.

The organizers and editors, however, appear to be unaware of the existence of the Royal Ontario Museum, still the western world's leading storehouse of Chinese art. A number of acknowledged gaps could easily have been filled from here. Too few Canadians realize that any day of the year they may here see a much larger

exhibition of Ming art and one which at nearly all points is qualitatively the equal of the important London exhibition. The R.O.M. must admit its shortcomings in publication, but readers will find *The Arts of the Ming Dynasty* a superb introduction to the collections permanently visible in Toronto and collectors now have available a thoroughly reliable handbook.

THEODORE HEINRICH

THE THRONES OF EARTH AND HEAVEN. By Roloff Beny, with an introduction by Sir Herbert Read and texts by Freya Stark, Jean Cocteau, Bernard Berenson, Rose Macaulay and Stephen Spender. 184 pp., 182 plates. London: Thames & Hudson, Ltd. (Canadian distributors: Longmans, Green & Co., Toronto.) \$20.00.

A strong blow in the long battle for recognition of photography as a fine art has been struck for the supporters of this thesis by the Canadian painter, Roloff Beny. His sumptuous book records the first decade of his grand love affair with the civilizations of the Mediterranean basin with all the passion, reticences and insights which such an emotion implies.

It is with a painter's trained eye and a poet's soul that he has circumscribed the ancient of seas. He is not a professional photographer: he can be faulted on technical points by many a man who could not begin to approach his creative results. The strong sense of formal composition one would expect. Where he scores is in his remarkable sensitivity to the flow of light, to its modelling qualities and to its variable nature in differing climates; in his sure grasp of significant detail and revealing paradox; in his ever sensitive awareness of nature, the transitory character of man and the enduring triumph of man's creative works and ideas. The sublime is his most frequent subject, as can be divined from the Shelleyan title of his book, and his photographs live up to the challenge. He constantly transforms, interprets, reveals. There is not a commonplace picture among the nearly two hundred photographs and he gives us scores of memorable images.

His photographs are interspersed with commentaries, some of them very oblique and one set in verse, by a galaxy of eminent Europeans, each of whom has something characteristic to say, whether about the artist or about the places he is depicting. His, it must be said, is usually the purest, the sharpest, the most revealing version of the object at hand. His pictures stand for themselves and do not need this heavy freight. He has seen, felt and recorded his own image of the nobility of man.

The artist has also designed the layout of this handsome book. He has been magnificently served by the printers and platemakers and only very rarely betrayed by the proof-readers. His countrymen may well be proud of the young man from Medicine Hat, whose footprints on the shores of the Mediterranean have created as great a stir in Europe as those of another frontiersman of two centuries ago, Benjamin West.

THEODORE HEINRICH

The Art Forum

Dear Sir,

The Painters Eleven and the Canadian Group exhibitions which were on view here recently appeared to contain a great deal of the kind of painting that Sir Herbert Read was referring to in his article "Recent Tendencies in Abstract Painting."*

One feels intuitively that most of the abstract work on view is no less empty of any real originality than lots of the more representational work; Sir Herbert Read's article makes the reasons for this feeling clear.

The belief that a form if found in the unconscious (or anywhere for that matter) can remain unrefined, uncontrolled and unaestheticized, causes obvious failures in expression. That this failure is felt by the artists might be one reason for the ever increasing size of the work, as if greater dimensions could clarify an uncoordinated outburst. Might not this inarticulate quality explain the reintroduction of collage with its snippets of meaning and Motherwell's scrawled literature as further attempts to add a wider sense to an otherwise purely self-expressive act?

Those abstract paintings which do succeed in communicating seem to show "the essential form has been developed in the unconscious - [then] the conscious aestheticization of this form

is the conscious control of the means of expression - the line and colour, the *facture* of the painting."*

Without some refinement the unconscious symbols are meaningless and the resulting paintings fall into the same category as pretty pictures.

Yours truly,

JAMES A. S. MACDONALD,
Toronto

*Canadian Art, Summer 1958

Dear Sir,
My wife and I are writing a biography of A.Y. Jackson.

We would appreciate hearing from any of your readers who may have Jackson letters or anecdotes and recollections which might prove useful. I should add that we have the approval of A.Y. Jackson himself for our biography and that he is giving us his full co-operation.

I am sure I need not add that we will be most grateful for any assistance that may be given us in this undertaking.

Yours truly,

H. W. MCCREADY,
Department of History,
McMaster University,
Hamilton

CONTRIBUTORS

PAUL DUMAS is a Montreal physician and occasional writer who has been actively interested in the visual arts for thirty years.

CHARLES COMFORT, LL.D., is President of the Royal Canadian Academy and associate professor of art and archaeology at the University of Toronto.

WALTER HERBERT has been Director of The Canada Foundation since 1945. He is a special adviser to the Canada Council and an executive member of many Canadian cultural organizations.

CLARE BICE is Curator of the Art Gallery of the London Public Library and Art Museum, London, Ontario. He is also the author and illustrator of many children's books.

HENRY FINKEL, A.C.I.D., is past president of the Association of Canadian Industrial Designers and former member of the National Industrial Design Council. He now practices as an industrial designer with his partner, Henry Eveleigh, in Montreal.

JOHN STEEGMAN, O.B.E., is Director of the Montreal Museum of Fine Arts, and author of many books on art and architecture.

TDC

The SOCIETY OF TYPOGRAPHIC

DESIGNERS OF CANADA invites enquiry

concerning membership, publications

and exhibitions. The Society's aims

are to establish and maintain a professional status for the

typographic designer; to further the development of typographic

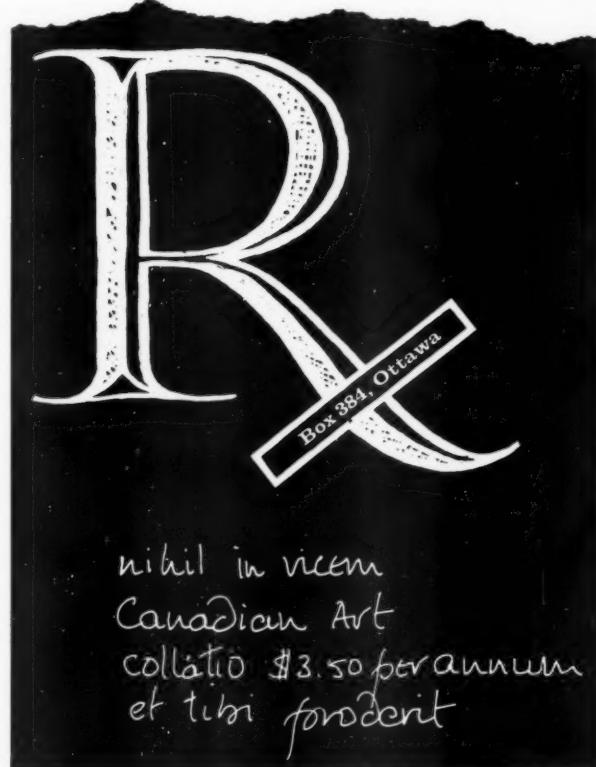
design in Canada; to help raise the standards

of typographic design education

both academic and industrial.

208 ADELAIDE STREET WEST, TORONTO

TDC







Résumé en français des articles de ce numéro

p. 10

Un connaisseur de Montréal

par Paul Dumas

Dans l'hémisphère occidental, le nom de Morgan évoque celui d'un banquier fabuleux et d'un collectionneur d'art dont les trésors enrichissent la bibliothèque Pierpont-Morgan et le Musée Métropolitain de New-York. Dans l'est du Canada, le nom de Morgan évoque autre chose aux citoyens en vue du Montréal industriel qui ont une réputation établie grâce à leur goût des activités philanthropiques et grâce à leur contribution au progrès artistique de Montréal. C'est dans ces sens que M. Cleveland Morgan s'est acquis la gratitude des Montréalais.

Ceux qui ont été membres de la Montreal Art Association connaissent bien les efforts répétés de M. Morgan pour doter le Musée de nouvelles acquisitions et aussi sa participation pendant quarante ans au conseil d'administration. Mais à cause de la modestie de cet homme distingué, de sa crainte de la publicité, tous ne connaissent pas comme il se devrait l'abondance de ses dons pour enrichir la ville.

Les visiteurs qui jettent un coup d'œil rapide au Musée ne peuvent se rendre compte de la générosité de ce mécène. Aucune salle, aucune vitrine n'est spécialement conçue pour mettre ses dons en valeur; on ne fait aucune mention spéciale de son nom qu'on peut seulement trouver à la suite de ceux des patrons sur un tableau dans le hall d'entrée. Un visiteur curieux toutefois, qui prendra la peine de lire les légendes dans la section des arts décoratifs, sera impressionné par la répétition d'une formule qui devient un genre de *leit-motiv*: "Don de M. Cleveland Morgan."

Il y a plusieurs genres de collectionneurs: il y a ceux qui cherchent la consécration publique de leur fortune et ceux qui désirent simplement ériger un mur de beauté contre la laideur ambiante; en général, ils sont tous égocentriques et ne veulent que rarement se départir de leurs collections. M. Cleveland Morgan appartient à une catégorie différente et croit qu'un bel objet constitue une joie éternelle. Mais s'il sait qu'un des grands priviléges de la richesse est d'acquérir de belles choses, il sait aussi qu'il est un privilège bien plus grand encore, celui de partager sa joie avec d'autres, ce qu'il a fait généreusement depuis plus d'un demi-siècle.

Ceci débuta en 1916. Jusqu'à cette date, le Musée des Beaux-Arts de Montréal ne possédait que des peintures et des sculptures. Afin de donner aux Montréalais une image plus complète des arts et métiers de toutes les civilisations, M. Morgan demanda à l'Art Association un espace pour disposer une collection d'art décoratif. Avec générosité et quelque scepticisme, on lui donna une petite salle. Grâce à ses propres

dons et à ceux de quelques amis, la collection dépassa très vite son cadre original et elle est devenue un des centres d'intérêt au Musée des Beaux-Arts de Montréal. Elle occupe aujourd'hui le premier étage du Musée des Beaux-Arts.

Les six cents objets d'art donnés par M. Morgan sont d'une qualité remarquable; ils datent du quatrième millénaire à nos jours. Les anciennes civilisations du Proche-Orient sont représentées par quelques spécimens de choix. L'ancienne Egypte du Moyen et du Nouvel Empire et de la période copte est bien représentée par une statue en bois (2000 Av. J.C.), une tête de pierre (11^e dynastie), un faucon de bronze (900 Av. J.C.) et une momie en plâtre (Copte, 4^e siècle A.D.). De la Grèce, il y a une très belle collection de vases dont un pot de Mycène (1100 Av. J.C.), trois bouteilles corinthiennes (8^e siècle Av. J.C.) et nombre d'autres trésors dont une collection de monnaies d'argent exceptionnelle. Si on se réfère encore à l'Asie, il y a des tapis de Kazakhstan, de Daghestan et des manuscrits arméniens; aussi des miniatures et des céramiques de la Perse, des sculptures classiques d'Inde et des estampes japonaises. La collection chinoise est particulièrement importante; des périodes archaïques, elle comprend des bronzes Shang et Chueh, des figurines de céramique Han et T'ang et d'exquises porcelaines Ming et Ching ainsi qu'un tapis Ch'ien Lung.

Le douzième siècle établit une transition entre l'art asiatique et l'art européen dont les céramiques, l'argenterie, la joaillerie, le mobilier, le tissage, la reliure et les enluminures sont bien représentés.

Rien n'est plus près de l'homme que les vêtements dont il s'habille. Ainsi M. Morgan s'est particulièrement intéressé à une collection de pièces de soieries, de dentelles, de velours, de broderies, etc. Les arts primitifs d'Afrique, de Mélanésie, de l'Amérique pré-colombienne, des Indiens de la Côte Nord-Ouest et des Esquimaux canadiens sont judicieusement choisis. Enfin, M. Morgan a aidé à la décoration des salles canadiennes et a donné des meubles, des argenteries, des tapis et trois splendides portraits du peintre Jean-Baptiste Roy-Audy.

On peut voir que M. Morgan n'a pas collectionné beaucoup de peintures. Il ne s'agit pas d'un manque d'intérêt pour cette discipline mais plutôt de considérations pratiques telles que l'espace limité dans les maisons urbaines.

En dépit de sa modestie, les donations de M. Morgan ne sont pas complètement ignorées. En 1952, il était élu membre du Conseil d'Administration de la Galerie Nationale du Canada; on lui accorda également un doctorat honorifique de l'Université Bishop. Pour lui, la plus grande récompense est encore le progrès du Musée de Montréal.

p. 20

L'évolution des académies d'art

par Charles F. Comfort

Le rôle social et esthétique des Académies d'Art est en voie de rénovation dans le monde occidental. Il est évident que les œuvres exposées par les différentes Académies du Canada ont subi un changement de caractère, qu'il s'agisse d'architecture, de sculpture ou de peinture. Ces vénérables institutions sont en somme devenues plus tolérantes.

Ce changement d'attitude n'est pas restreint au Canada. On constate par exemple que cette attitude de somnolence à la suite des expositions de la Royal Academy de Burlington House est en voie de disparition. Les visiteurs sentiront un renouveau esthétique à la vue des peintures contemporaines que contiendra l'Exposition Annuelle de cette digne institution.

Il est assez simple d'expliquer cette évolution: à mesure que les jeunes générations fournissent des cadres nouveaux à ces institutions, elles deviennent plus conscientes du fait contemporain. Ces jeunes générations ne se préoccupent plus du respect académique, elles s'efforcent de relier les traditions établies par leurs dignes prédecesseurs, avec la création contemporaine.

On peut constater cette évolution depuis une dizaine d'années à l'Académie Royale Canadienne des Arts; elle ne résulte pas tellement des pressions extérieures que du désir que nourrit cette institution d'être au niveau des changements de pensée et de création artistique du monde occidental. On s'est enfin rendu compte que l'attitude autocratique du passé a créé une complaisance regrettable. Bien plus, on n'avait pas compris que la tradition académique n'est pas une formule statique qui puisse survivre sans modification à l'énorme pression de l'évolution culturelle. La tradition académique devrait être considérée comme une tradition vivante, assez large et souple pour accepter les diverses manifestations vitales du présent et assez étroite pour refuser les hérésies et les fausses avant-gardes dont l'activité créatrice contemporaine est témoin.

Il n'y a d'ailleurs pas tellement de traditions en conflit dans les arts; il y a une tradition dans l'ouest, nous en sommes les créateurs et elle ne nous est pas imposée par le passé. La meilleure architecture, la meilleure peinture, la meilleure sculpture de chaque génération sont toujours le résultat d'un choix parmi les œuvres médiocres et ce, grâce au goût et à l'expérience. Elles s'ajoutent ensuite à la tradition.

Quand l'Académie Royale fut fondée à Londres par Sir Joshua Reynolds en 1768, elle incluait la plupart des peintres anglais qui étaient d'avant-garde à l'époque. Il semble d'ail-

leur clair que les styles grandiloquents, cultivés, de Versailles par exemple, n'ont pas survécu aux grands monarques qui les firent naître. Les styles de l'architecture et de la peinture sont sans cesse soumis aux pressions du goût et des circonstances; les académies d'art ont toujours pris ces changements en considération. Le passé ne doit cependant jamais diminuer le goût de l'aventure offert par le présent.

Il faut bien admettre que les arts visuels ont subi d'énormes changements qui ont bouleversé le public. Le vingtième siècle est un siècle de confusion et les œuvres de ses artistes en sont le reflet. Dans cet âge électronique où nous vivons, il serait vain de nous attendre à ce que seules l'architecture, la sculpture et la peinture soient stationnaires. Bien que cette évolution trouble nombre de personnes, elle s'inscrit au sein d'une poussée irrésistible et fait partie intégrante de l'évolution culturelle qui influence tous les aspects de la vie du monde occidental. Ce sont quelques facteurs qui forcent les académies à réévaluer leurs rôles. Il est nécessaire qu'elles reconnaissent que cette époque est transitoire et que les jugements de valeur doivent même être basés sur la nature changeante de la réalité. Cette réalité n'est plus maintenant uniquement fondée sur l'expérience tactile et visible; elle ne peut plus ignorer les intentions et les concepts qui ne sont ni visibles ni tangibles, ils n'en existent pas moins et concernent l'artiste aussi bien que le profane.

On doit aussi reconnaître que ces manifestations sont des aspects de l'individualisme et de la liberté d'esprit, qui constituent la doctrine clef de la démocratie occidentale; elles doivent donc être supportées avec toute notre énergie.

Le rôle de l'Académie Royale Canadienne des Arts est, à mon sens, d'enseigner un grand respect pour l'héritage du passé. Parallèlement, il nous faut trouver des critères pour évaluer les mouvements contemporains. La tolérance scelle ne suffit pas, il faut aussi une grande part de compréhension intelligente.

La tradition académique dans les arts n'est pas une convention inflexible; au mieux, elle doit devenir une force vivante qui, tout en respectant le passé, nourrit un grand espoir pour l'avenir.

p. 29

La Canada Foundation

par Walter Herbert

Il y a treize ans, la Canada Foundation ou Fondation Canadienne fut incorporée par une charte fédérale; elle a servi depuis ce temps à intéresser le public au développement culturel du Canada. Même si elle s'associe à un millier de personnes de toutes les parties du Canada, cette fondation n'est pas très connue; ses administrateurs croient d'ailleurs qu'elle peut ainsi effectuer un meilleur travail.

Le public n'est pas très au fait du développement très important dans le domaine des fondations en Amérique du Nord. Aux États-Unis il existe des milliers dont le budget annuel se chiffre à des millions de dollars. La structure et les buts des fondations créées au Canada sont

limités à des contrôles stricts imposés par les gouvernements provinciaux et fédéraux dans l'intérêt du public; les donateurs peuvent être des individus, des corporations commerciales ou des agences bénévoles; le thème général est presque toujours le même: "dans l'intérêt de l'humanité."

La Canada Foundation est unique en son genre, dans sa structure et ses méthodes d'action. Elle n'a pas de revenu assuré; elle n'est liée à aucune personne, corporation ou institution; elle obtient sa force de l'aide constante de ses associés. La Canada Foundation fut effectivement mise sur pied à la suite du Comité Canadien qui, pendant la dernière guerre, voulait assurer le bien-être intellectuel de nos forces armées. C'est alors que furent organisées une centaine de bibliothèques de base; des spécialistes canadiens furent engagés pour donner des conférences aux "clubs" sans nombre que nos troupes avaient mis sur pied: clubs de films, de musique classique, de peinture, de sculpture, etc.

Ceux qui avaient ainsi travaillé en temps de guerre furent convaincus que leur action devait être poursuivie en temps de paix. C'est alors que la Canada Foundation devint une réalité, lorsqu'elle fut incorporée en 1945. Le but essentiel de ses fondateurs était que la fondation devint un instrument pour promouvoir l'intérêt des arts au Canada. On réalisa qu'il fallait surtout établir des services de liaison entre les gouvernements, les corporations, les organisations, les individus d'une part et les artistes d'autre part. Cette fondation a fait énormément pour apporter une aide financière aux arts, bien que son nom soit rarement mentionné. Elle désire que ses fonctions administratives soient minimum; elle ne tient pas non plus à distribuer elle-même des fonds pour les différents genres de bourses: elle préfère agir dans ce sens d'une façon indirecte. Ainsi elle a fait obtenir des bourses à des talents prometteurs tels que: Guy Beaulne, John Beckwith, Harry Somers, William Ronald, Stanislaw Rigolo, Gerald Trottier, Walter Kaasa, Patrick Lansley, Stanley Lewis, Irving Layton, John Marilyn, Adele Wiseman.

La liaison directe entre le monde des affaires et les arts est l'un des buts principaux de la fondation. Plusieurs fois elle a trouvé des fonds pour des entreprises artistiques valables. À notre époque où le paternalisme d'État s'avère de plus en plus important, certaines personnes ne voient plus l'utilité d'organisations bénévoles comme la Canada Foundation. La création du Conseil Canadien des Arts a porté bon nombre de gens à douter de l'utilité de la Canada Foundation. Elle-même n'a pourtant aucun doute sur sa raison d'être; dans son esprit, ni le gouvernement, ni les entreprises privées ne doivent avoir le monopole sur les questions d'art. Ce qui est nécessaire, c'est une coopération entre les deux genres d'institutions.

p. 30

Les conflits dans l'art canadien

par Clare Bice

Le monde des arts est aussi bouleversé que le

monde de la politique. Les conflits semblent donner ce qu'il y a de mieux et ce qu'il y a de pire en l'homme. Dans le bon sens, les conflits luttent contre sa complaisance et le forcent à trouver de nouvelles vérités. Toutefois, dans le feu de la lutte on perd souvent toute notion de perspective et comme dans les guerres, on dénonce l'adversaire d'une façon exagérée. Ou bien, si on fuit les conflits, on n'en veut à personne; on l'espère plus, à ce moment, que sauvegarder une vie simple et tranquille.

A moins que l'on étudie très sérieusement les deux côtés de la question, il est très difficile de décider qui a tort ou raison. Il est certain que les Canadiens sont troublés par l'art d'avant-garde et on ne peut croire que des articles de controverse comme ceux du Macleans ou de l'Atlantic Monthly aient réussi à les éclairer beaucoup. Dans tellement de cas ces articles ne sont que des attaques de propagande. Il faudrait plus de textes impartiaux et plus d'expositions pour montrer ce que les artistes ont dans l'idée.

Si ce n'est pas le rôle de l'artiste de s'expliquer, c'est du moins celui d'une galerie d'art de présenter et de faire comprendre l'artiste au public. Pour ce faire, la galerie d'art de London a mis sur pied une exposition de peintures de techniques différentes allant du réalisme extrême à la non-figuration. L'exposition, dont le titre est Points de Vue, sera montrée à Hamilton, Toronto et Windsor. Elle se divise en trois parties accrochées séparément. Il s'agit là d'une tradition, de réalisme pour combattre la folie dans l'art. Les Painters Eleven ont également dix tableaux peints à la manière vingtième siècle. Les autres onze tableaux ont été choisis par la galerie d'art de London pour illustrer les différents styles qui se rangent entre les deux extrêmes précités.

Il ne s'agissait pas d'opposer ces deux groupes d'artistes dans une bataille à force égale bien que la co-existence pacifique leur soit presque impossible. Je suis sûr, toutefois, que le but primordial de ces deux groupes n'est pas de lutter mais de peindre.

Il y a quand même conflit. Le groupe de la Ontario Institute of Painters se défend avec des phrases comme ceci: "Cesser de représenter le monde visible et tenter de peindre l'incompréhensible, c'est abandonner sa propre sphère." "Apprendre par la tradition c'est bénéficier de l'expérience de tous les âges, la rejeter, c'est retourner aux balbutiements de l'homme primitif." Ces peintres se groupent autour du militant Kenneth Forbes. Ils sont convaincus que les directeurs des galeries d'art, les marchands de tableaux, sont d'accord avec les modernistes pour créer l'anarchie dans l'art. Si au moins ce groupe avait joint à ses rangs de bons peintres figuratifs tels que Varley, Colville, il aurait pu parler avec plus d'autorité. Ont-ils été sages en excluant de leur groupement tout ce qui n'était pas peintre d'un réalisme photographique? Ont-ils été sages, pour augmenter le nombre de leurs membres, d'accepter des amateurs?

Que trouvons-nous dans les dix peintures qui représentent ce groupe à l'exposition Points de Vue? Quelques trompe-l'œil et quelques toiles

sincères. Le plus grand nombre n'est que métier superficiel, or, si la tradition est chose saine, pourquoi choisir de s'inspirer des seuls petits-maîtres? Dans le même groupe de peintures, trop évidente est la faiblesse des peintres paysagistes avec leur éternelle conception doucereusement romantique.

Si le jugement semble sévère, c'est que les membres de la Ontario Institute of Painters ont eux-mêmes choisi leurs toiles pour défendre leurs points de vue exprimés avec une telle violence dans leurs écrits.

Voyons maintenant les Painters Eleven. Ils ne se prétendent pas liés par un mouvement artistique; ils ne disent qu'une chose: "Pour les peintres seule la peinture compte." Ces peintres sont maintenant réduits à dix par la mort d'Oscar Cahen; nous sentons qu'il domine encore le groupe. En fait, la qualité de leur œuvre collective est affaiblie par les exercices de style de plus d'un membre faits avec l'inspiration évidente de Cahen. Pour ce groupe qui dédaigne le sujet dans la peinture, nous comprenons mal l'importance des titres écrits sous leurs peintures non-objectives, tel que *Chanson d'Amour, Totem of Memory*, etc. Une toile qui attire dans cette exposition est *Chanson d'Amour* par Bush, grâce à l'exubérance de sa technique; on peut dire la même chose pour *Furnace of Cagliostro* dans laquelle Harold Town démontre une savante invention plastique. En un mot, ce groupe montre de bonnes et de mauvaises peintures, et on doit porter au crédit des Painters Eleven de ne pas prétendre que leur façon de voir soit la seule valable.

Il ne suffit pas d'appartenir à un groupe ou de peindre d'une certaine façon. La valeur d'une peinture en tant qu'œuvre d'art est dans la qualité de la peinture même, pas dans la mode ou dans les intentions.

Plusieurs peintres au Canada pensent que l'idéal serait atteint grâce à une peinture qui se situerait entre les deux groupes précités. York Wilson qui fait partie du groupe des onze autres peintres qui se situent au milieu des deux extrêmes dont nous avons parlé, prétend que ni la peinture complètement figurative, ni l'absolue nonfiguration ne le satisfont. Il souhaiterait quelque chose comme une abstraction figurative.

Dans ce dernier ensemble de peintures on retrouve les noms de Varley, Fox, Tonnancour, Plaskett, Bayefsky, Smith, Rakine, Miller, Urquhart, Markell et Wilson. Leurs peintures sont également de qualité variable. Il faut souligner le splendide Varley, intitulé *Portrait Study*, qui devrait faire l'envie des membres de la Ontario Institute of Painters. Remarquons également les couleurs arbitrairement décoratives de Fox, la vigoureuse calligraphie de Tonnancour, les suggestions subtiles de Plaskett. Ces peintres ont reconnu et utilisé les qualités créatives de l'abstraction, ils ont conservé le sujet. C'est parce qu'ils croient que la non-figuration peut être aussi vaine que le réalisme absolu peut être sans intérêt.

Que pense le public de tout ceci? Pour Kenneth Forbes, les critiques sont incomptables et fomentent l'anarchie tout autant que les mar-

chands de tableaux. Les peintres modernes, les critiques et les gens de musée croient pour leur part que tout ceci n'est que verbiage.

Les conflits dans l'art canadien sont si extrêmes qu'ils ont apporté de la vigueur plutôt qu'une décadence. Ils ont étonné le public, ils ont causé des ulcères et bien de l'énergie perdue aux artistes; ils ont aidé à la formation de sociétés nouvelles contre ou pour l'avant-garde. Ils ont souvent été la cause de choix malheureux dans l'acquisition de peintures.

Il semble grand temps que la raison et la maturité remplace les *ismes* et la mode internationale lorsque nous évaluons la peinture canadienne.

p. 36

L'Association Canadienne des Dessinateurs en Esthétique Industrielle

par Henry Finkel

L'Association Canadienne des Dessinateurs en Esthétique Industrielle célébrait, le 14 octobre 1958, le dixième anniversaire de sa fondation. A cette même date, dix années auparavant, des lettres patentes signées par le Sous-Secrétaire d'État accordaient une charte qui approuvait les activités futures des dessinateurs, leur garantissant aussi l'usage exclusif du nom: Association Canadienne des Dessinateurs en Esthétique Industrielle, mieux connue sous son véritable anglais sous le nom: Association of Canadian Industrial Designers. L'intérêt pour le public et le sens éducatif de la nouvelle association furent soulignés quand trois noms importants vinrent s'ajouter à ceux des six dessinateurs qui avaient signé la pétition pour la charte: Vincent Massey, qui était alors chancelier de l'Université de Toronto, le professeur H. H. Madill, directeur de l'École d'Architecture de la même Université et le professeur E. A. Allcut, directeur du Service de Génie Mécanique de l'Université de Toronto.

Cette association avait été créée en réalité un an plus tôt à l'occasion d'une réunion à Toronto, le 16 juillet 1947, afin de discuter des besoins futurs d'un tel regroupement ainsi que de ses activités éventuelles, ce qui signifiait que l'esthétique industrielle était dès lors un fait accompli au Canada. En fait, cette association ne fut pas le produit d'une création spontanée; au cours de ses premières activités, on devait revoir souvent apparaître le nom de Donald Buchanan.

On considère généralement que l'esthétique industrielle, lorsqu'elle sert à désigner la conception des objets manufacturés en quantité, a débuté aux États-Unis vers 1929. Les dessinateurs industriels ont, en fait, à peu près toujours existé au sein de l'industrie. Ils ont eu comme tâche première d'accorder les feuilles d'acanthe et autres motifs décoratifs aux machines à coudre et aux autres produits manufacturés. Ils croyaient bien de faire disparaître le mécanisme en ajoutant à ces produits une décoration confuse; ils prétendaient aussi que l'acheteur ne voulait pas réaliser l'importance du fait mécanique. Selon eux, un artiste ne devait pas connaître quoi que ce soit au sujet de la machine.

Cette attitude contradictoire entre les fonc-

tions externes et internes d'un objet manufacturé devint vite intolérable. Une sorte de petite révolution survint qui créa l'esthétique industrielle. Le dessinateur industriel prétend que cette esthétique aura été sauvegardée quand un produit réunira les qualités qui suivent: facile à faire, facile à vendre et facile à utiliser!

Les manufacturiers s'enthousiasmèrent sur le-champ pour cette nouvelle forme d'art; elle est en quelque sorte parallèle à l'évolution de la pensée moderne dans les domaines de l'architecture, de l'annonce publicitaire et de la construction mécanique. Vers 1935, les premiers produits canadiens furent conçus en tenant compte de la discipline de cette philosophie nouvelle qui établissait un trait d'union entre les besoins du consommateur canadien et les produits qu'on lui offrait.

Il est intéressant de remarquer qu'immédiatement après la seconde guerre mondiale, le terme fonctionnel avait un sens beaucoup plus étendu que la seule fin immédiatement pratique d'un objet donné.

C'est vers 1945 que le Gouvernement commença à s'intéresser d'une façon précise à l'esthétique industrielle. Une exposition de produits manufacturés réunis par D. W. Buchanan, sous les auspices de l'Office National du Film, souleva un tel intérêt que les manufacturiers du pays écrivirent en grand nombre dans le but de rencontrer les dessinateurs industriels dont les produits étaient représentés. Par voie de conséquence, on en vint à une sorte d'affiliation; le Ministère de l'Industrie et du Commerce, le Conseil National des Recherches, l'Association des Manufacturiers Canadiens, la Galerie Nationale du Canada eurent alors une réunion avec quelques dessinateurs industriels dans le but de trouver des solutions pratiques pour lancer le plus efficacement possible ce nouveau projet. Il fut dès lors décidé d'organiser un genre de bibliothèque et d'index d'esthétique industrielle qui serait administrée par la Galerie Nationale sous la direction de D. W. Buchanan; c'est ainsi que fut créé le Conseil National d'Esthétique Industrielle qui a tant fait pour promouvoir l'idéal de la bonne esthétique.

Au début, on s'inspira des différentes associations d'esthétique industrielle qui étaient déjà sur pied aux États-Unis et dans le Royaume-Uni, mais on se rendit également compte que les conditions du Canada s'avéraient particulières. Toutefois dans l'espace d'un an, l'Association comptait vingt membres.

Au Canada, l'esthétique industrielle ne dépasse pas quantitativement ce que les Américains font dans le même domaine, mais de jour en jour, les dessinateurs canadiens font preuve de plus d'émancipation. Les Américains insistent sur les moyens de diminuer le coût initial de produits manufacturés en quantité énorme et par là même, ils entrent en compétition avec le dessinateur canadien qui lutte cependant avec un succès de plus en plus grand.

L'esthétique industrielle est maintenant au Canada, grâce à des novateurs audacieux, en voie de reporter dans l'ombre notre peur proverbiale du risque. On ne dit plus aujourd'hui:

"Donnons au consommateur ce qu'il demande," mais on tend de plus en plus à lui offrir des produits dont il a réellement besoin. Dans ce sens, on peut espérer pour l'industrie canadienne de grandes réalisations dans le domaine de l'esthétique industrielle.

p. 52

Une murale de Harold Town

par Pearl McCarthy

Quand on demanda à Harold Town d'exécuter une murale pour la station génératrice Robert H. Saunders, il se rendit à Cornwall pour examiner cette partie du projet de canalisation du Saint-Laurent sans aucune idée préconçue de ce qu'il allait faire au juste. Ceux qui connaissent l'œuvre de Town savent qu'il est incompatible avec toute préméditation.

Cleeve Horne, qui était conseiller artistique pour l'édifice, commença son travail de concert avec Harold Town. Ils s'aperçurent que cette murale de trente-sept pieds devait avoir un sujet et raconter une histoire. Ils virent l'an-

cienne partie de la rivière, remarquèrent la naissance de nouvelles communautés sociales et s'avancèrent plus bas dans la station à travers des tunnels en remarquant des affiches avertisant du danger causé par des millions de volts. C'est à ce moment que Town comprit ce qu'il devait faire pour symboliser les forces intangibles et invisibles qui étaient les deux acteurs principaux du drame: la force élémentaire de la nature et la force de l'intelligence humaine, temporairement en conflit et finalement réunies pour une vie plus riche grâce à l'électricité. C'est probablement son habileté extraordinaire de découvrir l'essence des choses qui caractérise ses meilleures œuvres. Il nomme son style expressionnisme abstrait, bien qu'il ressemble très peu à la violence factice qui a fait tort à l'œuvre de certains tenants du même genre. La reproduction de cette murale ne nous oblige pas à souligner comment les formes, à partir de la gauche, représentent la poussée des forces naturelles, le défi de la science et la création d'une vie nouvelle.

Les travailleurs de l'édifice furent d'abord surpris par cette nouveauté qui s'offrait à leurs yeux et dirent ensuite que cette murale paraissait bien. C'est d'ailleurs une observation très juste. Mais les historiens d'art ne s'en tireront pas aussi facilement, même s'ils sont d'accord avec les travailleurs. Avec cette murale, alors que l'art figuratif semblait en décadence, nous avons des formes subjectives et objectives qui ne semblent influencées d'aucune école moderne. On peut expliquer ceci en partie: en plus d'avoir un certain génie, Town a une formation profonde. C'est la caractéristique de Henry Moore et de Benjamin Britten; c'est une qualité très différente de l'électicisme superficiel. Town avance dans le temps aussi cavalièrement qu'il discuterait avec un ami dans la rue. Les épopées anciennes et la musique d'avant-garde l'attirent. Il a dit qu'il voulait faire une murale qui vieillirait avec la station génératrice et qui serait typique de l'esprit créateur de cette nouvelle forme donnée à une partie de terre canadienne. Plusieurs pensent qu'il a réussi.

Canadian Art is printed in Toronto by Rolph-Clark-Stone, Limited

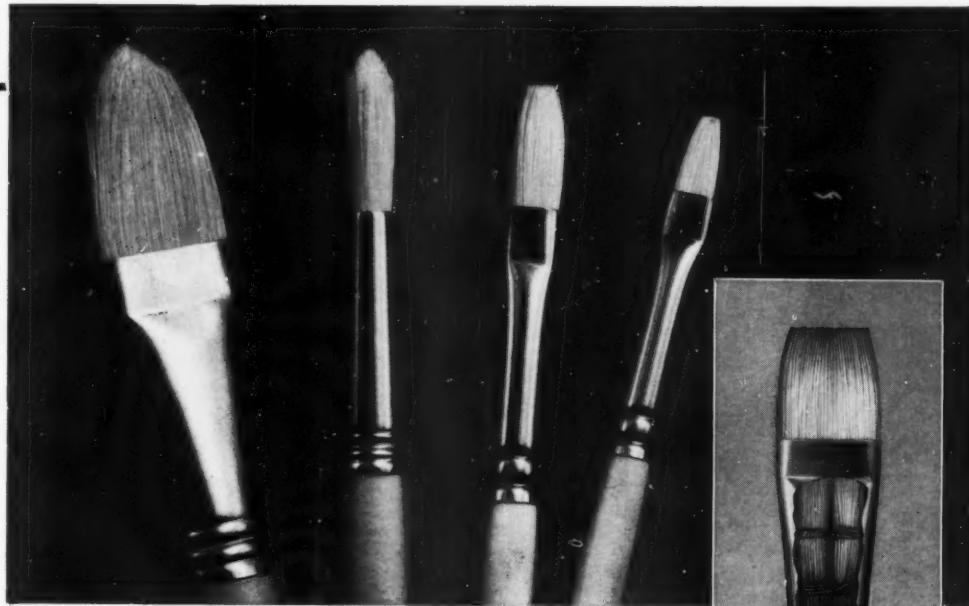
Typography is by Cooper & Beatty, Limited

Engravings are by Photo Engravers & Electrotypes Limited, Toronto,
and Rapid Grip and Batten Limited, Ottawa

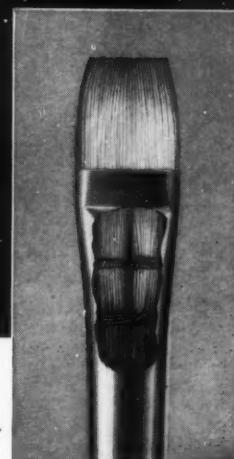




Why REEVES interlocked brushes are better...



Every bristle is permanently interlocked!



Plus these outstanding features:

- Finest selected bristles
- Will not spread
- Natural curved tips
- Longer wearing

REEVES INTERLOCKED BRUSHES

- | | |
|------------|-----------------------|
| Series 711 | Medium Length Bristle |
| Series 712 | Full Length Bristle |
| Series 119 | Filbert Shape |
| Series 103 | Pointed Shape |

Write for FREE, 101 page illustrated catalogue

A stage of production showing how naturally curved bristles are carefully grouped and bound to ensure permanent interlocking of tips.

CALIFORNIA

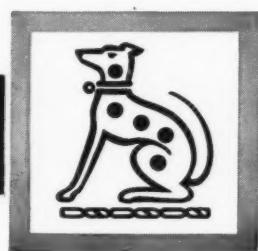
JUL 31 1959

STATE LIBRARY

Ask for interlocked brushes at
your Dealer, or write direct to

REEVES

S I N C E 1 7 6 6



REEVES

16 APEX ROAD

TORONTO 19



MG[®]

WHITE

A QUICK DRYING
TITANIUM WHITE
OIL COLOR



Dry in 2
to 4 hours...

you control drying time...

you control texture...

you control technique...

MG[®] WHITE...a quick-drying white for underpainting, direct painting, impasto and mixing; and you control drying time. In 2 to 4 hours paintings were dry enough to touch.*

This carefully formulated advanced concept of oil color white permits the artist, by means of admixture with other oil color whites, oil colors, or mediums, to control the drying of colors *without the use of driers*; and to achieve any desired texture. MG[®] WHITE permits a wide range of techniques from quick-drying thinly applied color to quick-drying impasto done with knife or brush.

*Average drying time 2 to 4 hours. This drying time is based upon direct painting done by artists using an average application of color.

MIXING • UNDERPAINTING • IMPASTO • TEXTURES



GRUMBACHER
OF CANADA, LTD.

64 PRINCESS STREET, TORONTO 2, ONTARIO

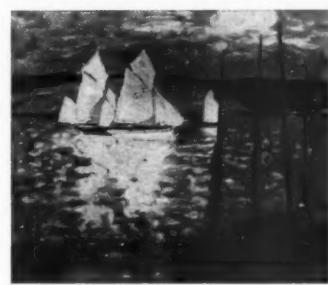
THE NATIONAL GALLERY OF CANADA

Ten important paintings by the Canadian painter J. W. Morrice (1865-1924) reproduced full size in thirty-colour pochoir in limited editions of 100 of each. As these reproductions cannot be reprinted you are urged to order now to avoid disappointment

average image size
each reproduction is
approximately 20 x 26 inches



M1 *The Old Holton House*
The Montreal Museum of Fine Arts

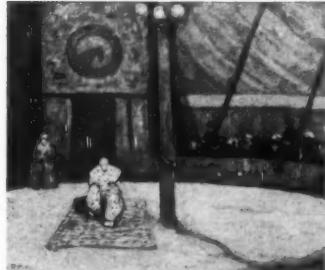


M3
M4 *Entrance to a Quebec Village, Winter*
Collection:
Mrs T.C. Darling, Montreal

M5 *Sailing Boats, Concarneau*
Collection: A. Sidney Dawes, Esq., Montreal



M6



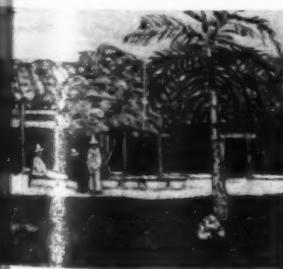
M7



M8

Corner of a Village, Jamaica
Montreal Museum of Fine Arts

Landscape, Trinidad
National Gallery of Canada



M10

To: THE NATIONAL GALLERY OF CANADA

Publications Office, Elgin Street, Ottawa

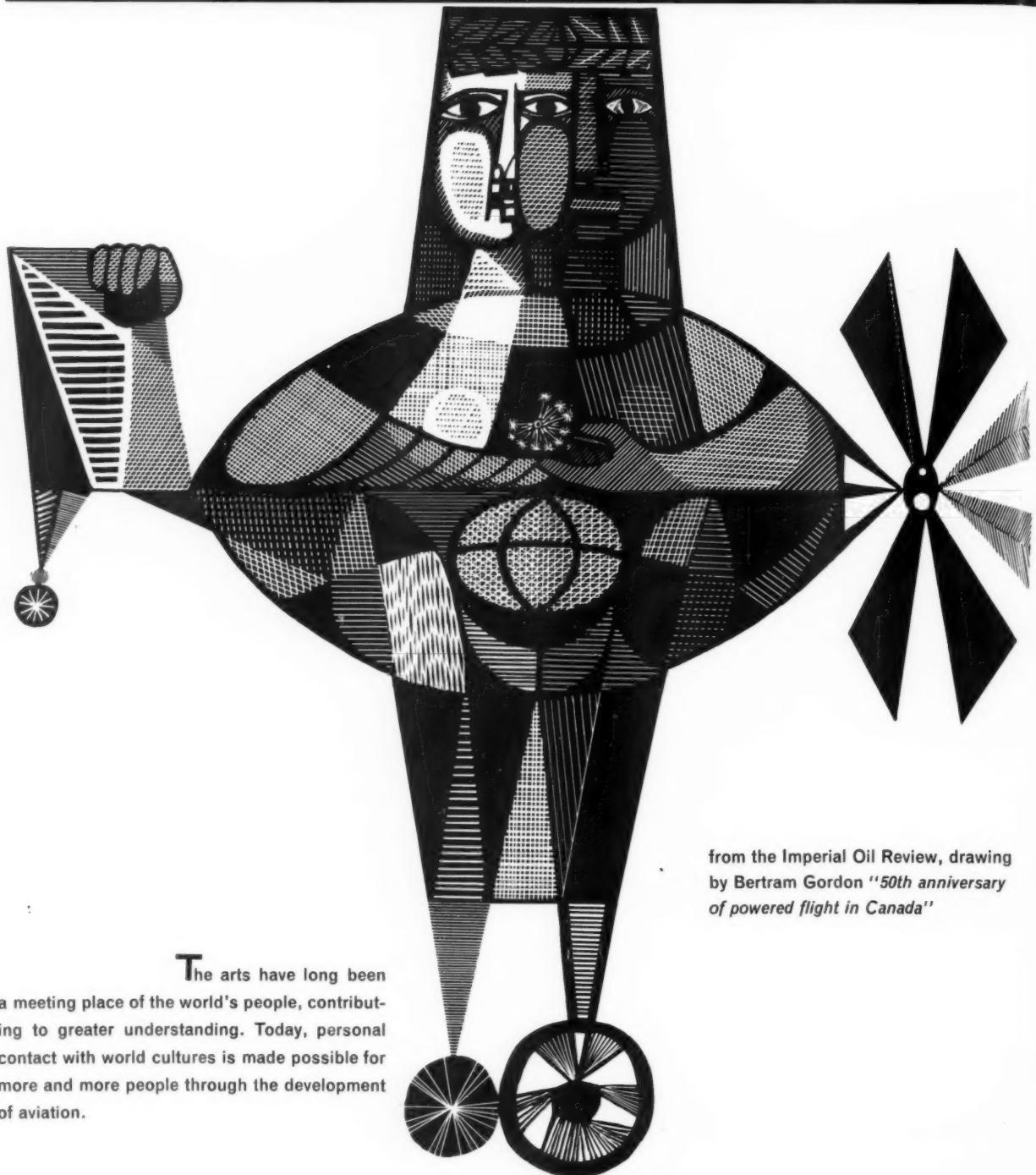
Please send me . . . of each of the Morrice reproductions listed below at \$10 each. I enclose my cheque, payable to the Receiver General of Canada, for \$_____

- | | |
|-----------------------------|------------------------------|
| <input type="checkbox"/> M1 | <input type="checkbox"/> M6 |
| <input type="checkbox"/> M2 | <input type="checkbox"/> M7 |
| <input type="checkbox"/> M3 | <input type="checkbox"/> M8 |
| <input type="checkbox"/> M4 | <input type="checkbox"/> M9 |
| <input type="checkbox"/> M5 | <input type="checkbox"/> M10 |

NAME _____

ADDRESS _____

CITY _____



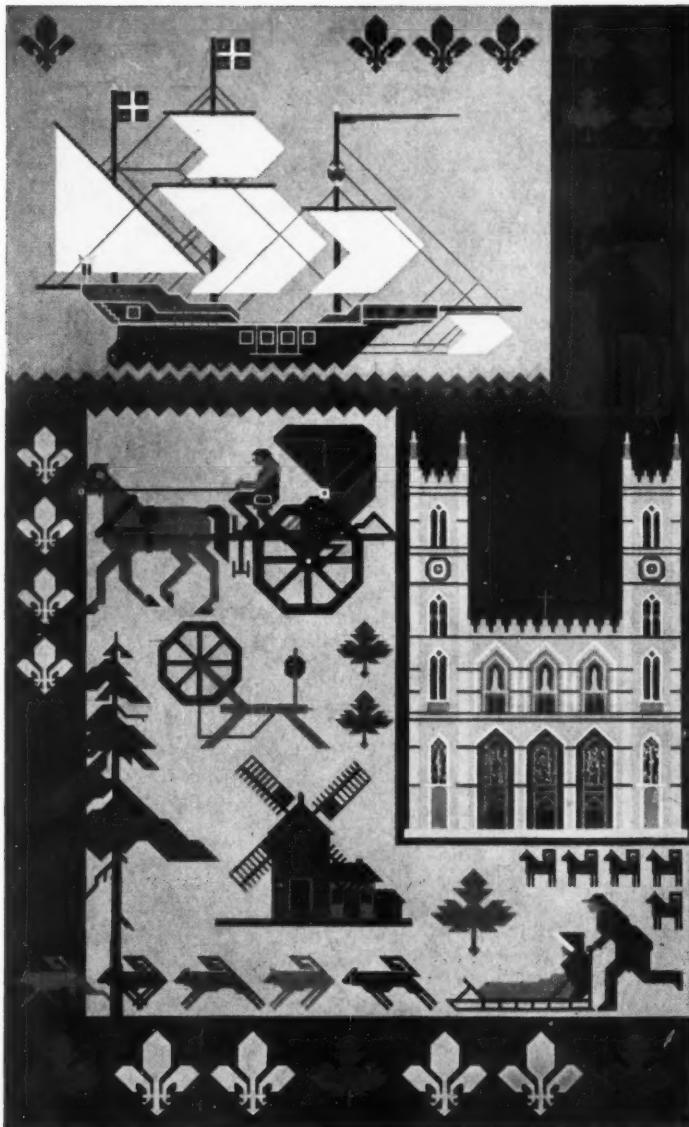
from the Imperial Oil Review, drawing
by Bertram Gordon "50th anniversary
of powered flight in Canada"

The arts have long been a meeting place of the world's people, contributing to greater understanding. Today, personal contact with world cultures is made possible for more and more people through the development of aviation.

IMPERIAL OIL LIMITED

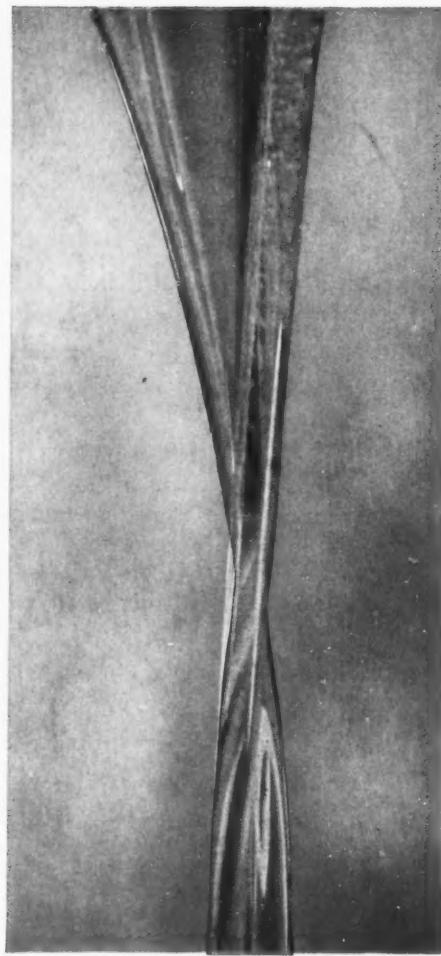
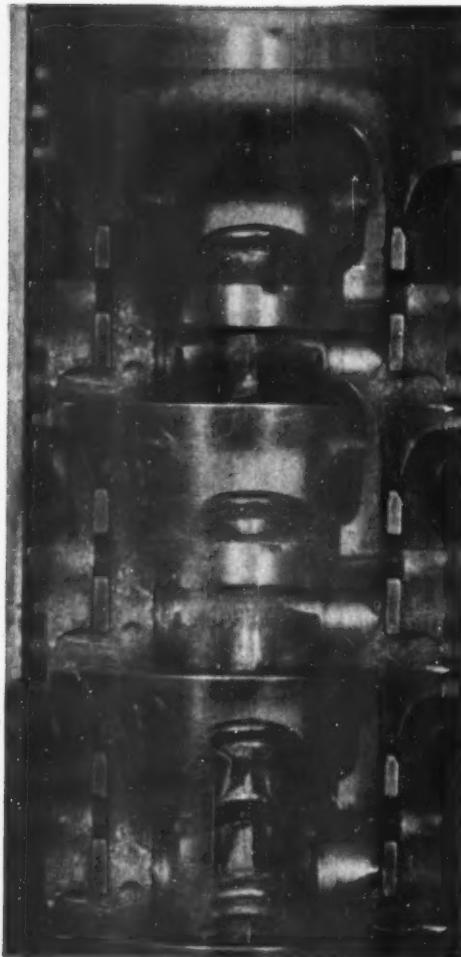
"CRAFTSMEN OF CANADA"

British American Oil's new 16 mm.
26 minute colour film, outlining
the development of crafts in
Canada and showing present-day
craftsmen at work, is now available
in French and English through
the National Film Board, B-A
offices in Halifax, Montreal, Toronto,
Winnipeg, Regina and Vancouver



Glimpses of the Canadiana decor in B-A's buildings in Toronto, Vancouver and the Town of Mount Royal appear in "Craftsmen of Canada."

Shown here is the hooked tapestry in the main lobby of B-A's divisional office building in the Town of Mount Royal



COAX A SMOOTHER FLOW

Metal on metal . . . bearing in race, gear on gear, follower on cam . . . smooth action converts exploding gases into harnessed power as long as surfaces stay protected. To preserve the interfaces, "Santolube" oil additives sustain the lubricating power and the cleanliness of oils . . . add power to prevent the costly "seize" of steel on naked steel.

In engine oils . . . in rust preventatives, cutting and hydraulic oils . . . "Santolubes" stave off corrosion and the growth of sludge, acids and varnish . . . improve oil's stability and flow to keep man's metal muscles working at a pace that grows from day to day.

...and "Santolubes" are only a few of Monsanto's 600 chemicals and plastics used in many products in every industry and business. Let your Monsanto representative show you how Monsanto research, products and service can help you in your production and sales.

MONSANTO CANADA LIMITED
MONTREAL • TORONTO • OAKVILLE • EDMONTON • VANCOUVER

...where
creative chemistry
works wonders
for you

Monsanto
MONSANTO